

American Art News

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TRASK ON EXPOSITION.

Mr. John E. D. Trask, Art Director of the coming Panama-Pacific Exposition, who was called East owing to the fatal illness of his father, Captain Gustavus D. S. Trask, ex-Governor of Saylor's Snug Harbor, Staten Island, says that "the Exposition gives increasing evidence of being the most perfect one of its kind ever attempted in this country. The buildings are now well advanced toward completion, and the whole scene, day by day, becomes more beautiful. It is to be a marvel of color. The various edifices are in imitation of Travertine stone in a deep ecru tint. Reds and yellows and greens are used lavishly in decoration, and the blue of the bay furnishes a brilliant background. Jules Guerin, the illustrator, is chief of color and decoration, and is producing wonderful effects.

"It is like a prayer rug from the Orient," said Mr. Trask. "And at the end of the rug, in the hallowed spot where every Mussulman bows in worship, stands the Fine Arts Building. This is of steel and concrete, absolutely fireproof, and will be the most beautiful as well as the best arranged building for the purpose that ever has been erected, either in this country or abroad. The steel framework practically is finished; this and the main entrance tower being the last buildings to be put up. It is to cost \$600,000 and will be preserved after the exposition closes.

"The sculptural adornments of the grounds are in charge of A. S. Calder, who is assisted by John Bateman. Every artist who has visited the grounds recently waxes enthusiastic over the success of this part of the work, and everyone is making a supreme effort to have the artistic side of the exposition far surpass anything yet known. Robert Reid, Childe Hassam and Edward Simmons are all out there and at work on their murals."

RELICS OF THE BRONTES.

Romance continues to gather round the relics of the Brontë sisters. The National Portrait Gallery has now acquired from the widow of Mr. A. B. Nicholls (who in his first marriage became the husband of Charlotte Brontë), a portrait of Emily, painted by the brother, Bramwell, and believed until the present time to have been lost. It was discovered by the second Mrs. Nicholls in an old cupboard whose contents had been allowed to remain undisturbed for ages and in which was likewise found an interesting portrait group of the three sisters now also acquired for the nation. It is probable that owing to the discredit brought on the family by the scapegrace brother that his work was placed out of sight and so in course of time was forgotten. The paintings have naturally suffered considerably from neglect, but owing to the careful manner in which they have been relined under the direction of Professor Holmes, the traces of damage have been removed as far as possible. Although the canvases are by no means works of genius, they are sufficiently imbued by the intensity of spirit which distinguishes this famous family, to make them of the greatest interest as national possessions.

GIFT TO BOSTON MUSEUM.

The appraisal of the estate of Nathaniel Thayer, who died at Lancaster, Mass., in 1911, shows that he left \$100,000 to the Boston Museum, besides numerous smaller bequests.

THAT SUIT FOR A COROT.

The stories published in the dailies this week, anent a suit brought by a Mrs. Laura Fitch against the Ehrich Galleries, to recover a Corot left with the galleries for sale by the late Thomas A. Cridler, formerly assistant U. S. Secretary of State, and who died very suddenly in this city last month, and which the complaint states is valued at \$25,000 gave rise to some mystified discussion in art circles.

The suit in no way or manner reflects upon the Ehrich Galleries and is simply a friendly one, brought to establish the real ownership of the picture.

It appears on investigation that the late Mr. Cridler who obtained the picture from a New York physician, and acted simply as a broker in an endeavor to negotiate its sale, was given a receipt for the canvas by the Ehrich Galleries, who very properly decline to give up the picture until this receipt is returned them.

This receipt Mrs. Cridler, the widow, is unwilling to deliver until she is satisfied as to the ownership of the picture.

CRYING OVER SPILLED MILK.

The London "Times" discussing the sale of the Duke of Devonshire's library says it would be unreasonable to raise an outcry on the part of the people, most of whom have never handled a Caxton.

The books, the "Times" continues, will be just as well cared for by an American as by a British owner. They have never been in any sense national property, and their sale therefore cannot concern anybody but the principals to the transaction. "Caxton's books have not a spiritual value nor any value as works of art which may be compared to that of great pictures. When a Rembrandt perishes by fire the world is spiritually poorer, but by the destruction of a library of Caxtons the world loses little beyond a rarity. When a number of Caxtons are merely transported from one side of the globe to the other nobody loses anything."

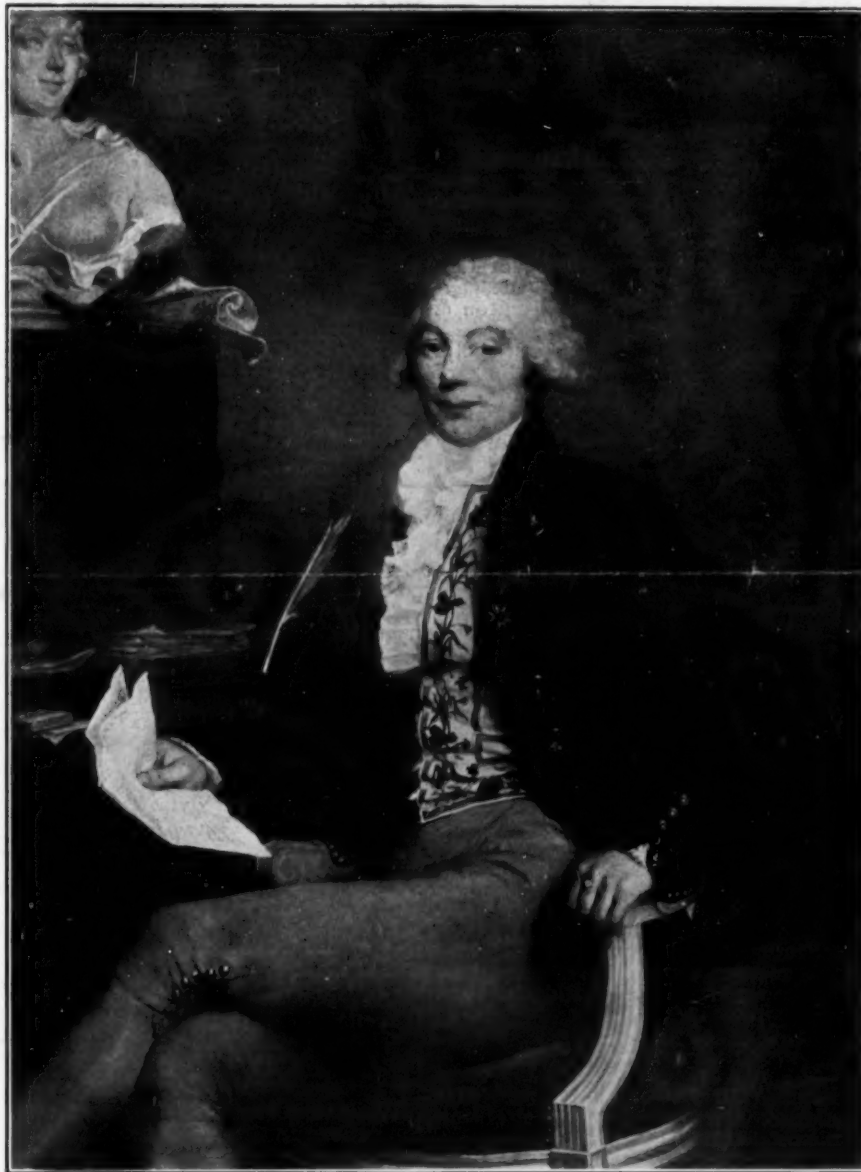
RARE PRINTS TO LIBRARY.

The N. Y. Public Library has received through the will of John L. Cadwalader, its former president, his valuable collection of prints and engravings, which will make the Library's collection one of the largest and most complete in the country.

To the Metropolitan Museum was left the decedent's collection of Chelsea and European porcelains, all Japanese, Chinese and other bronzes in his house which the museum may select, antique furniture, a marble bust of Washington by Cerraci, and a bronze bust of Paul Jones.

REMBRANDT SKETCH SELLS LOW.

Rembrandt's pen and ink sketch for his famous painting, "The Flight Into Egypt," which "experts" valued at \$3,000, brought the surprisingly low price of \$1,540 at a sale of old drawings in Leipsic recently.



MARQUIS D'ACQUEVILLE

Aimee du Vivier

Sold by Ehrich Galleries to a N. Y. collector

VANDALS DESTROY ART.

Word comes from St. Petersburg that the Buddhist museum at Chita, in Transbaikalia, highly valued by scientists and historians for its rich collections of objects of lamaistic worship and literature on Tibetan medicine and folklore of the Buriat peoples, has been neglected for decades, and the report is almost incredible of the vandalism to which these fine collections have been subjected. All idols of gold and silver have been carried bodily away; others have been despoiled of their rich silken trappings. The chariot with the image of the Tibetan god Mairdar, the pride of the museum, has completely disappeared. Rare volumes of Tibetan medical lore and others in the Buriat language have been ruthlessly damaged, the leaves having been torn out and scattered about the floor. A complete set of lama processional masks has been apparently hacked about with knives and utterly spoiled. In a word, irreparable damage has been done, and who the culprits are, no one on the spot seems to know or care.

AN INTERESTING PORTRAIT.

The portrait by Aimee Du Vivier, of the Marquis D'Acqueville, reproduced in this issue and which was recently sold by the Ehrich Galleries to Mrs. B. Duke of this city, was obtained from a private collection in France. "Its date," says Andre Girodie, writing in the March "Burlington," "may be provisionally placed between 1786 and 1791."

The artist is almost unknown here; none of her works are to be found in public collections abroad, nor have any except this one yet been traced. "Le Journal de Paris," however, says M. Girodie "for 1786 speaks of one of the artist's exhibits of that year as 'Portrait of a young man holding in his hand a letter just written,' which accurately describes the Duke picture."

"Aimee Du Vivier," says further M. Girodie, "was an accomplished technician of the period and a vivacious portraitist." The picture's discovery and reproduction in the "Burlington" and now in the ART NEWS, will, it is to be hoped, lead to the rediscovery of others by the same painter.

M. GUIFFREY LEAVES BOSTON.

The Director of the Boston Museum, M. Jean Guiffrey, leaves that city for good the beginning of next month. His three years' engagement ends with the present month and there is now on at the Museum an exhibition of the paintings purchased or donated during that time. M. Guiffrey, who returns to the Louvre will, in October, after a tour of the United States, visit Japan and China.

By way of demonstrating to the public the value of M. Guiffrey's services as curator of the department of paintings, the Museum has arranged in the Renaissance Court an exhibition of all the pictures purchased by M. Guiffrey during the past three years, noticed in the Boston letter elsewhere.

M. Guiffrey came to Boston in the Spring of 1911 in response to a call from certain friends of the Museum who realized its collection of paintings, and who contributed a sum to pay the salary of a curator during three years.

The French Government courteously granted M. Guiffrey leave of absence from his duties at the Louvre to obey their call for this period. It was understood that the engagement of M. Guiffrey was conditioned upon his having a certain amount of money to expend in the purchase of paintings, and that the fund was provided by subscription at the same time. M. Guiffrey is the son of Jules Guiffrey, a member of the Académie des Beaux Arts, and director of the National Manufactory of Gobelines. Since 1892, when he was twenty-two years of age, he has been in the service of the Louvre, where he is assistant curator of the department of paintings, drawings and engravings. He is the author of works on French Primitive Painting, Chardin's works, Eugène Delacroix's Journey to Morocco, and catalogs of the Thomy Thierry collection, the Chauchard collection, etc.

GRAFLY REPORTS ON EXP'N.

Charles Grafly has just returned from San Francisco where he went to confer with the "Pioneer Mother's Monument Association of California" for whom the sculptor is making a monument of the Pioneer Mother, to be unveiled at the opening of the Panama-Pacific Exposition. Mr. Grafly received the commission for the monument early last Autumn and has almost completed the small model which depicts the Pioneer Mother standing upon a simple pedestal presenting to the State her two children, who stand before her, their arms intertwined. About the base of the figure are decorative motifs relating to the life of the pioneer women of the State.

The statue is to occupy the site of what is known as the new Civic Centre of San Francisco, and will be placed in front of the Auditorium at one end of one of the axes of the City Hall Plaza in the heart of the city.

Mr. Grafly reports that work upon the exposition has progressed further than was the case at this stage in any of the preceding world's fairs. He says that the sculpture is in better taste and holds its place better than ever before in the history of expositions of this kind.

Alexander Calder of Phila. has charge of the reproducing of the sculpture for the exposition. Three big warehouses upon the bay front have been turned into studios for this work, and Bateman, Roth, and Lentelli are the sculptors engaged upon the enlargements. The material used is an imitation of Travertine marble. The studios are wonderfully fitted up with travelers to carry the weights along and the work is upon a gigantic scale. Something new is a system of reproducing heroic figures in reverse both rights and lefts being made from one model. Robert Paine of New York, the inventor of the enlarging machine, has charge of making the enlargements. Calder is working in collaboration with Roth and Lentelli upon two immense pediments treated in his decorative manner and including elephants and camels in the composition. One large pyramidal group of a man shooting an arrow is by Herman MacNeil. Albert Laessle of Philadelphia is making a lion for the front of the floral building.

LOUVRE GETS VALUABLE ART.

Marchioness Arconati-Visconti last week presented to the Louvre her collection of paintings, porcelains, furniture and other art objects chiefly of the French and Italian renaissance periods. The value of the gift is placed at \$1,000,000.

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MOULTON-RICKETTS FAILURE.

The examination in the receivership hearing still in progress in Chicago develops new and sensational information daily.

Ira M. Cobe's Examination.

Ira M. Cobe, financier and art connoisseur, was examined Mar. 14, and was asked the direct question whether he had received all or a part of the \$75,000 loan which Ricketts negotiated at the National Bank of the Republic.

Mr. Cobe is a director in the National Bank. He emphatically denied that he had received the money which Ricketts borrowed from the bank or that he had recommended the loan by the bank. He said the question was scandalous.

"I will give \$25,000 to this estate if you will produce proof of that," he shouted.

"Have you shipped \$300,000 worth of pictures to your home in Northport, Me.?" asked Mr. Gesas.

"I certainly have not. The pictures I have sent there are worth just \$902," was the reply.

Q—Do you know of a loan made by Ricketts from the National Bank of the Republic for about \$75,000? A—No.

Q—Do you know of any loans made by him from the National Bank of the Republic? A—I know that he borrowed money from the National Bank of the Republic, but I have no information concerning it.

Q—Did you or your firm of Gobe & McKinnon or the Assets Realization Company get any of it? A—Get any of what?

Gobe is Angered.

Q—The money or check of the National Bank of the Republic for a loan which had been negotiated by Ricketts in the National Bank of the Republic delivered to you and made payable to you? A—No.

Q—You don't know of anything of that kind? A—No. No checks were made payable to me or to my account by Moulton & Ricketts.

Q—Did you write a letter to Mr. Ricketts regarding a loan at the National Bank of the Republic? A—No.

Q—Did you ever make any arrangement with him of any kind whatsoever that you or your corporation or your copartnership were to be paid by the proceeds of any such loan? A—I never did, and that is a scandalous question. You know very well that I never did, and that I never would do it.

Q—No, it is not a scandalous question because I ask you if that check was delivered, and if Ricketts had such a check of that kind. A—If he can produce a letter of that sort I will give this estate \$25,000.

Q—I will try to get the letter. I don't know if there is one, but if there is I will try to get it. A—You get it and I will give \$25,000 for the benefit of this estate the minute you produce it.

"If Cobe knows nothing of the \$75,000 which Ricketts got from the bank, who does?" said the attorney. "Will some one tell me what Ricketts did with it; how it disappeared so suddenly and completely?"

Attorney ApMadoc attempted to find out the details of the dealings between the Assets Realization company and Ricketts. The company's account was partly, at least, carried under the name of Edward Ridgely, vice-president.

Tells of Acquaintances.

Mr. Cobe was asked regarding his early acquaintance with Ricketts. He said that they had been introduced by Colonel Milton J. Foreman and that he had then become a client of Ricketts.

"My first business deal with Ricketts had to do with the purchase of four pictures which were in the McMillan collection in New York," said Mr. Cobe. "Mr. Ricketts offered to buy them for me. There was a Wyant, a Hart, a Richet and a painting by W. M. Brown. The Wyant was \$3,100. The total bill was \$4,420.

"I paid for those pictures with my check. I have here the original check. I thought I would like the pictures, and, as I wouldn't be at the sale, I asked Mr. Ricketts to buy certain pictures at a cost of \$4,419.60. As he was buying these as a favor I mailed him my check for that amount.

"Two or three days before this," Mr. Cobe continued, (Jan. 18, 1913), "I bought a picture from Mr. Ricketts called 'In the Forest,' by Diaz, for \$3,000. He probably sent that to me on approval, and it probably hung on my walls for three or four weeks before I sent my check. I saw it at the Ricketts rooms first. On Feb. 1, 1913, I purchased a picture, 'Golden California,' by William Keith, for \$855.30, for which I gave my check."

Pays \$12,000 for Painting.

The witness then told of his next purchase, a picture by Diaz entitled "Forest of Fontainebleau," for \$12,000, from the collection of C. Baron Stickler.

"What were the circumstances of this purchase?" Mr. Gesas asked.

"Mr. Ricketts showed me a photograph of this Diaz and said he had an opportunity to buy it cheap somewhere in Europe and that he could sell it a great advance. He said if I would buy it he would put it on sale, and after giving me 6 per cent. on my investment he would give me 20 per cent. of the profit and he would take 80 per cent. Later in June, he sold the picture at an advance of approximately \$10,000 and then he credited my account with \$1,420.75.

Heard Paintings Were "Fakes."

"What do you know of the selling price?"

"I have heard a rumor lately," he said, "that the picture was sold for less than \$8,000. The only other thing I have heard about the picture since is a half tone in a magazine recently ('Fine Arts Journal' of Chicago) which gave credit to Moulton & Ricketts for the courtesy. I have heard various reports that all the pictures I had bought were 'fakes,' and so on. This was the only transaction which I had with Mr. Ricketts for profit. He was after me repeatedly to enter into arrangements for profit sharing. He told me that if I would go into such an arrangement with him it would be very profitable and asked me to go in for \$200,000 or \$300,000 worth of pictures—I to get 20 per cent. of the profit and he to get 80 per cent. of the profit."

"Were there any instruments drawn by Milton J. Foreman for you in connection with these proposed arrangements?"

"I think there were no instruments. I would not be positive. I have learned better. I talked with Mr. Foreman about it, but no papers were drawn."

Mr. Cobe mentioned that he had certain other transactions with Mr. Ricketts in connection with a picture by Wyant for \$9,900, entitled "Adirondack Woods," but did not go into details regarding them.

"Have you told us all about the transactions connected with the Wyant pictures?"

"No. Mr. Ricketts said he had sold the picture to Dr. Charles P. Picard for \$20,000, \$1,000 down and the remainder on time. If the deal goes through Mr. Ricketts will make a good commission—say, \$5,000."

Mr. Gesas then took up several smaller purchases made by Mr. Cobe between May and August, 1913.

Returned Some Pictures.

"How were all these pictures paid for?" "They were paid for by the return of other pictures for which I was given credit," said Mr. Cobe, enumerating the pictures and the amounts.

"Have you ever received any ledger sheets from Mr. Ricketts?"

"Never. On Nov. 18 I bought a Bogert and later a picture on Feb. 2, 1914, for which I sent my check, closing the account. The check was for \$1,370."

"Did you ever buy any other picture from Mr. Ricketts?"

"Never."

"Did he ever give you any picture?"

"Yes; a small Dangerfield, Christmas, 1912, and another small picture last Christmas."

"During the last six months or year, did you ship \$300,000 worth of pictures to Northport, Me.?"

"No. I shipped \$902 worth of pictures to Northport; that is all."

"Are you holding any pictures for Mr. Ricketts at this time?"

"Not a painting of any kind or description."

Preyer Claim Filed.

While the hearing was going on before the referee in the Monadnock building, Attorneys Eddy, Wetten, and Pegler appeared before Judge Carpenter in the federal building and made a plea in behalf of A. Preyer's Kunsthandel of The Hague, Holland. They filed a petition asking that a consignment of pictures, said to be worth \$100,000, received by Moulton & Ricketts on March 5 last, from the Preyer concern for exhibition purposes, be allowed as a preferred claim. The pictures were shipped by Arthur B. Hughes, New York representative of the Chicago firm.

Attorney William R. Swisler resisted the claim. He denied the paintings were the property of the Preyer firm and said creditors understood they were shipped from New York in original packings, such as are used when paintings are bought. He insisted the paintings should remain in the possession of the receiver as a part of Ricketts' assets.

The paintings in dispute include four pictures by William Maris, two by Mauve, one by Daubigny, two by Weissenbruch, one by Blommers, and one by De Bock.

An Inness Disappears.

Unless "Early Spring," a painting by George Inness, valued at \$8,000, which disappeared from the galleries of the art firm of Moulton & Ricketts, is found within the next few days a damage suit covering that

(Continued on page 8)

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EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN. Annual Spring Exhibition.	
Closes	Apr. 26
AMERICAN SOCIETY OF MINIATURE PAINTERS. Fifteenth Annual Exhibition. Fine Arts Building, New York.	
Closes	April 26
NEW HAVEN PAINT AND CLAY CLUB. Yale School of Fine Arts 13th Annual Exhibition.	
Opens	April 8
Closes	April 28
Exhibits received March 31.	
SOCIETY OF WASHINGTON ARTISTS. Twenty-third Annual Exhibition. The Corcoran Gallery of Art, Washington.	
Opens	April 9
Closes	April 28
Exhibits received April 1.	
CARNEGIE INSTITUTE, PITTSBURGH. International Exhibition.	
Opens	April 30
Closes	June 30
Exhibits received March 16-25.	

WITH THE ARTISTS

Augustus Vincent Tack is painting a three-quarter length portrait of Mr. Richard Gordon of St. Paul, Minn. In the well-modeled head, full of character and force, he has surpassed himself. This dignified and able work may easily be said to be his best. Other portraits he has painted this winter are interesting presentments of Miss Sparkman, and Miss Hamlen of Boston. The latter in a pink gown against a gray background, is good in arrangement. There is also at his studio, 7 West 42d St., a full length portrait of Pietro Allesandro, the organist.

Robert Hamilton, whose studio is at 96 Fifth Ave., has recently completed a portrait of Mrs. Thomas F. Dennison, a three-quarter seated presentment of Miss McKeon and one of Miss K. Benedict. At his studio are several good landscapes and cattle pictures. One especially good work is a sheep picture, in which subject he excels.

Edward Volkert has been spending several months in Cincinnati, where he has painted a number of canvases. At the recent exhibition of the American Art Club, held in that city, some forty oils were sold, among them five by this artist. He is at present in New York, but will return West within a few weeks.

Joel Nott Allen has painted the portrait of Prof. William E. Chanler for Yale. The subject is represented in a college cap and gown. The artist plans to go to Philadelphia soon to paint the portraits of a prominent judge and his wife.

Irving Couse has just closed an exhibition of eighteen of his recent canvases at the Detroit Publishing Co. Gallery, in Detroit. The same canvases were also shown in Boston with great success. He plans to leave for his Summer home at Taos, N. M., next month.

Virginia Wood has taken a studio in the Sherwood for the next few months where she will paint portraits. She has recently returned from a year spent in the South, where she met with success with her red chalk portrait drawings, especially in Charleston and Atlanta. One of the works completed since her return to N. Y. is a portrait of Mrs. Snowden Marshall.

Parker Newton is sailing on the "Olympic" to-day and will spend the Summer painting abroad.

Elizabeth Gowdy Baker will hold an exhibition of recent portraits at her studio, 135 East 66 St., Apr. 1-4 inclusive.

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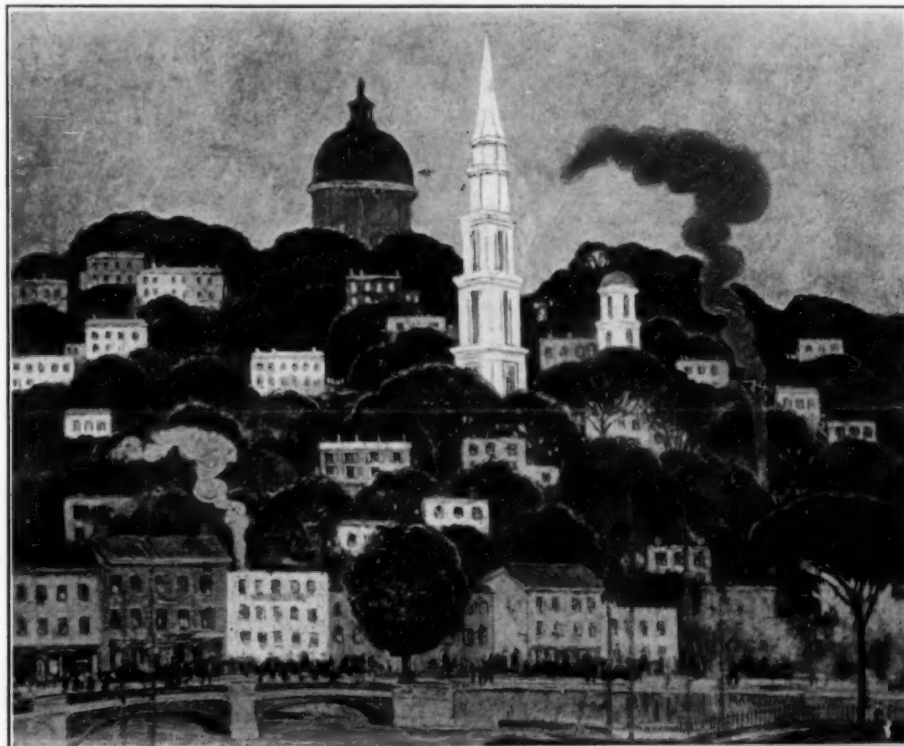
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William R. Derrick, who has devoted a number of years to landscape painting, to the exclusion of figure work, has recently resumed portrait painting with marked success.

Louis M. Elshemius is showing in his Sherwood Studio a score or more of examples of what he calls his "Idealistic Art." The artist is a brilliant colorist.

Owing to the great success of the Manigault exhibition at the Daniel Galleries, 2 West 47 St., the closing date has been postponed to Apr. 7.



"NEW ENGLAND TOWN"
Middleton Manigault
On exhibition at the Daniel Gallery

Alexis Jean Fournier has recently closed a successful exhibition and sale of his work at Anderson's Gallery, Chicago. He is now holding an exhibition at the Woman's Club, in his native town, Minneapolis. His collection of paintings of "Haunts and Homes of the Barbizon Masters," is still at the Albright Gallery, Buffalo.

A large and important canvas, "Silver Birches," by Gustave Wiegand was recently sold. He has spent the Winter at Blue Mountain Lake and his Academy and other exhibition pictures show the success he has achieved in the painting of Winter landscapes.

William A. Coffin recently completed a large "After Storm" landscape at his Sherwood studio. It depicts an unusual effect of sunlight through darkened clouds, and is considered by artists one of his strongest works. He plans to spend some part of April, painting at his studio at Gennertown, Pa.

The Association of Women Painters and Sculptors is holding an exhibition at the Women's Art Club, Phila.

EXHIBITIONS NOW ON.

THE SPRING ACADEMY. (Second Notice.)

Out of the old cocoon, such as was the Academy of Design in bygone years, has emerged a butterfly with wings of the prismatic hues of pleinairism and impressionism. And much of this is due to the veteran body's consolidation some years ago with the Society of American Artists born in 1877. Could the members of the Hudson River School and its congeners have seen the present exhibition, at the Fine Arts Building, 215 West 57 St., they would have turned purple with disgust and not green with envy. But the world moves and artists move with and often ahead of it. The snows of the "winters of discontent," which led to the organization of the "S. A. A.," have melted long ago, and now there is the "glorious summer" of art made by the sons of New York and a few other places. The metropolis has positively an art atmosphere nowadays and, although it is a little thin as yet, with the fêtes arranged by art and society, and the various exhibitions and functions of the numerous art organizations, it is growing thicker every day.

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SPRING ACADEMY SALES.

Not in many moons have there been so many sales made at an Academy exhibition during the three days following its opening, as at the present display which opened Mar. 21. Among the eight works sold were Ben Foster's "In the Connecticut Hills," purchased by the Metropolitan Museum for \$2,000; Walter Palmer's "Sleeping Brook" sold for the catalog price, \$800; Harriet Lord's "Autumn Grass," \$75; Ivan Olinsky's "Confidences" (awarded the Thomas B. Clarke prize), \$800; E. L. Henry's "Huckster's Wagon," \$200; Beatrice Whitney's "Odalisque," \$200; "The Open Book," by Ann Crane, \$250, and James Evelyn's "Baby Faun Book Ends," \$75.

OLD JULIAN PUPILS DINE.

At the seventh annual dinner of the old pupils of the Academy Julian, Monday night at the Hotel Brevoort, old student days were recalled by the display of their earliest artistic efforts. C. C. C. shattered all precocity records by exhibiting a drawing made on his bib when a child.

Nelson N. Bickford, of the Metropolitan Museum, was the dean of those present. Others attending were Leo Mielziner, E. I. Couse, C. C. Curran, Herbert Adams, Leon Dabo, F. H. Collins, Robert Vonnoh, Art Young, G. B. Mitchell and Theo. Butler.

CARNEGIE INSTITUTE JURY.

The Jury for the eighteenth annual international art exhibition in the Carnegie Institute, to open April 30, has been selected. It consists of John W. Alexander, Cecelia Beaux, William M. Chase, Robert Henri and W. E. Schofield, of New York; Charles H. Davis, of Mystic, Conn.; Daniel Garber, of Lumberville, Pa.; W. L. Lathrop, of New Hope, Pa.; Henry Carol-Delvaile, of Paris, and Julius Olsson, of St. Ives, England.

ARTISTS' CARDS.

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(Continued on page 6)

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

JURY AND "INVITED" WORKS.

We give space in this issue to a long and interesting letter from Mr. Charles Vezin, in reply to one from Mr. Myer, Director of the Pennsylvania Academy of the Fine Arts, published last week, defending the method of assembling the works at the Academy's annual display, which closes in Philadelphia tomorrow, and which accompanies his cheque for \$100, previously offered by him, as a prize to the Academy schools, if that organization would answer the questions he put to its management.

While we prefer not to take sides in this controversy, which is of interest, importance and significance to American artist exhibitors at our leading routine public displays, we must commend both Mr. Vezin and Mr. Myer for the temperate manner in which they have presented their individual views, and we are confident that good will result from the public discussion of the serious question, as to whether it is just or fair to "invite" works for an exhibition and have juries pass on all others submitted to the same display.

The National Academy of Design—while it has at times "invited" two or three works of great importance from leading American artists to its exhibitions—has with these rare exceptions, selected by a Jury, those works which make up its exhibitions, and while this method has its drawbacks, and has not escaped adverse criticism and complaint, sometimes well founded, at times, it has not educed the fierce complaint and adverse criticism that has befallen the Pa. Academy this season.

Might we venture to suggest to the Pa. Academy that it should make a trial at its next annual exhibition of the National Academy's plan? Such a trial would, at least, prove whether or not the complaints of this season are well founded.

OUR PREDICTION REALIZED.

Just a year ago the ART NEWS, summing up the discussion of the awarding of five of the prizes at the Annual Spring Academy exhibition in this city to members of the Jury—and which discussion aroused such fierce resentment on the part of certain of the prize winners, predicted that another year the occurrence would not be repeated.

We modestly call attention to the fact that only one member of the Jury on the present display received a prize this year, Jonas Lie (who deserved it), but that the Academy Council has decided that at all future exhibitions the prizes shall be awarded by a special Jury, the works of whose members in the exhibition shall not be eligible for awards.

TRUE, IF SARCASTIC.

What rights has an American art dealer? Should he not be fined all he owns and sent to the chain gang for life for attempting to bring the effete products of foreign artists into the country? The present complaint about delays of pictures in the Appraiser's stores is a fine specimen of the insolent misunderstanding of their true position which prevails among these misguided men. Do they not know that one of the main purposes of customs laws and customs machinery is to make art importations as nearly impossible as may be?—N. Y. "Sun."

CORRESPONDENCE

VEZIN ANSWERS MYER.

A Puzzle Picture.

Editor AMERICAN ART NEWS.

Dear Sir:

Mr. Myer, the secretary of the Pennsylvania Academy has given the answers for which I offered \$100. They are all clear, except the second, which is the crux of the issue. The reply is a puzzle picture which, after considerable study, I have put together as follows:

In this puzzle picture, the canvases accepted by the jury in the regular way, are rectangular pieces easily fitted in, Philadelphia 100, Boston 23, Paris 20, and New York a mite of a block of 14. But when it comes to the remaining 173 pictures, the puzzle begins, and can only be put together after some thought. To quote from Mr. Myer letter, "80 were sent to the Academy in pursuance of a request issued by the Secretary by direction of the jury or its chairman; 33 were sent in by members of the jury; 5 by members of the Academy faculty; 6 by artists who had received the Academy's gold medal; 15 from the National Academy Exhibition; 14 from Chicago Art Institute; and 20 in Mr. Jonas Lie's impressive group, deserving special honor." To say that these 173 pictures were not "invited" is a quibble.

Pictures Assured Places.

I do not think there is a doubt in anyone's mind after reading Mr. Myer's letter, that these 173, or more than half of the entire number hung, were assured of places before the jury began its work of "trying" the regular candidates.

Nearly a third of the pictures hung are by 27 exhibitors.

Some Impressive Figures.

The most impressive figures to those sending to be judged in New York are the 582 rejected, out of a total of 596 offered.

If Mr. Myer's figures are correct, one-tenth of the pictures hung are by members of the jury, despite the fact that Messrs. Alexander, Pearson and Betts sent nothing.

The percentages of the accepted are as follows: In Boston 9%, in Philadelphia 8, in New York a trifle over two per cent. This would show a fighting chance in Philadelphia and Boston, a forlorn hope in New York.

Forty Per Cent. Women Artists.

In looking through the catalog I noticed the frequency of feminine names, and on analyzing the figures, find the following surprising showing, after giving all the doubtful initials to the men. Forty per cent. of the exhibiting sculptors are women as are fourteen per cent. of the painters. These latter figures are not pertinent, nor are they quoted in a spirit of criticism, but they are too interesting to be ignored.

Mr. Myers gives statistics as to the number of pictures hung in three successive years, showing that fewer pictures are hung this year than usual, intending to disprove the charge that there was no room left. That means nothing as to the available space left, without a comparison of the aggregate number of square feet represented by the canvases. As stated elsewhere, the size of the "exhibition" picture has been growing each year. But even if the answer should fail to show this, it would not prove that there would have been room for many of the rejected. The tendency of hanging committees is to do less crowding and there was no room left consistent with such hanging. That is a good tendency.

Vezin in Good Company.

Mr. Myers says, "Probably Mr. Vezin will inform your curious readers whether he submitted any pictures to the jury and whether they were accepted or rejected." "Cela va sans dire." But I am in good company. To specify, one man has just told me that he has been refused six successive times by the Pa. Academy Jury in New York, and, as I look at "Who's Who in Art," I find that he has taken 15 important prizes and honorable mentions.

I understand that among the pictures refused by the Pa. Academy is that of Miss Beatrice Whitney which has just been awarded the Julia A. Shaw Memorial Prize in the present Spring Academy display.

Motive Not Personal.

I regret that the personal element should have been introduced, for it forces me to speak of myself. My personal disappointment was not the motive of my letter. Moreover, my letter would not have been written, had the New York figures (of which I had heard) been even as favorable as those of Boston and Philadelphia. My thoughts ran to those young people at Woodstock, Lyme and similar places, some of whom I know have to live at a total expense of \$150 per year. I know of one who lived for a whole season at the rate of 60c. per week for everything that passed his lips. (In justice to his friends, I must say that it was not known at the time.) Think of such a man going to the expense of packing and shipping his work on such a chance! But I might mention that my pictures, which were refused in this and previous exhibitions, were hung in the National Academy, Carnegie Institute, Chicago Art Institute and several other exhibitions. I might also mention that when my pictures were sent to Philadelphia, express prepaid, to be judged, they were usually accepted, and that it was by a misunderstanding of my shipper that they were judged in New York this time.

Evil Feeds Upon Itself.

A member of a former jury told me that when judging in New York the jury was notified from Philadelphia to accept nothing but the remarkable.

"But they would not send if they were not invited," is said of the great men. They would send if there were no such thing as "inviting." The evil feeds upon itself. The good men do not send to the jury, but make it a matter of pride to be invited, and so gradually the standard of the non-invited pictures is lowered. One clever young painter told me that the Pa. Academy had asked why he had not sent the usual entry card. His answer was that if they wanted his work they should invite it.

I pray that the next circular will state that there will be no invited pictures, and it can then truly say: "Toward the success of this exhibition the co-operation of American

painters and sculptors, whether at home or abroad, is cordially invited."

As to "severe language," it was not used against the Pa. Academy, but against all institutions working under this system. It was only applicable to the Pa. Academy if the answers showed that the Philadelphia institution was operated under that system.

Method Should Be Changed.

I am particularly loath to do anything which might affect the respect for institutions like the Pa. Academy, which stands for the good in art, for sanity and decency. But I feel sure that in order to maintain this respect, the existing methods must be changed. I am glad to be the mouthpiece of the discontent with these methods, the discontent which fails to find expression for fear of consequences. In this my position as a non-professional gives me the strategic position which it would be an act of treachery not to seize. It may affect my opportunities for exhibiting, but it will not affect my livelihood.

"Exhibitionism" a Danger.

Mr. Myers says: "Many of the pictures were small and insignificant, not rising to the dignity of a public gallery." Here lies one evil of our modern exhibitions. There was a time when a small and modest canvas had a better chance than the raw and the raucous overgrown. Would, by this test of size, Corot, Vermeer, Ter Borch and Whistler not have been denied admission? The exhibition picture is like the exhibition penknife which one sees in the window of hardware stores, a foot long and with a hundred blades, good for nothing but exhibition. One of the dangers threatening art is this "exhibitionism," in which the small, sincere, reserved masterpiece fails to be noticed by jury, committee on awards, critic and public. And this compels some good artists to paint one kind of thing to exhibit, another kind to sell. Among this maze of exhibition pictures, the eye becomes value-blinded and pigment-soaked, the retina dulled to the subtle, as the palate becomes dulled by overseasoned food.

Mr. Vezin Sends His Cheque.

I enclose my check for \$100, which kindly forward. It gives me much pleasure to donate it to so excellent an institution as the art school of the Pa. Academy.

As to Mr. Myers' caustic thanks for what he calls my "sacrifice in the cause of art," no doubt he refers to the \$100 sacrifice and the \$100 service. However, if I have shown that the Pa. Academy should change its system, the sacrifice will have been great, for I will have made some enemies. But the service rendered to art and to the rising artist is worth it all.

There are no conditions to this prize, but I would suggest that it be offered to the Composition Class, and that the subject be "Equal Opportunity." Charles Vezin.
New York, Mar. 24, 1914.

"Fair Play" Backs Up Vezin.

Editor AMERICAN ART NEWS.

Dear Sir:

I do not know whether Mr. Vezin is satisfied with the rather confusing statement given by Mr. Myer as to the selection of the pictures now on show at Philadelphia—in his place I certainly should not be.

If I understand the statement made by Mr. Myer correctly, of the 350 pictures hung, 157 (100+14+23+20) were accepted by the Philadelphia jury or its representatives in New York, Boston and Paris. I take it that the remaining 193 (350-157=193) were received in some different manner.

An authorized representative called on various favored artists and asked them to send a certain selected picture (or pictures) to the Spring show in Philadelphia. Such an artist has the habit of indicating the picture to his friends as one "invited to Philadelphia." It is true that it is understood that such a picture is hung at the discretion of the jury. It would be interesting to know how often the jury exerts its right of veto. Evidently so rarely that no artist is afraid to boast of his "invited" picture. In any case Mr. Vezin deserves the thanks of his New York confrères. He has elicited the fact that only 14 out of 596 pictures were accepted here in open jury contest.

Mr. Myer may consider such a remote chance of having a picture hung sufficient to tempt hundreds of artists to continue to submit their work. But I think that most of them will agree with Mr. Vezin that it is a "cruel joke" to ask them to do so.

Mr. Vezin offered a good price for the information he sought—information of interest to all artists. It is, therefore, astonishing to find Mr. Myer attempting to render him ridiculous by suggesting that such questions would be only asked by one suffering from personal pique. It was understood that it was a system, not a person. Mr. Vezin attacked. Mr. Myer, however, in his reply seems to bring a personal element into the controversy.

A Lover of Fair Play.

N. Y., Mar. 26, 1914.

LONDON LETTER.

London, Mar. 18, 1914.

The fact that so many important Rembrandts have migrated to America is, no doubt, responsible for the latter-day rise in prices fetched by his pupil, Ferdinand Bol. At one time it was the fashion for owners of examples of the work of this gifted artist, to endeavor to represent them as by the hand of his master, but today Bol is being acclaimed on his own merits, as is amply borne out by the price fetched at Christie's, at the Gomm Sale, for a small portrait of a lady, which fetched the very respectable price of 2,100 gns. It is not so long ago that the price of a Bol could be well covered by two figures, and as recently as last year, 900 gns. represented the maximum figure given for his work up to date. Collectors would do well to bear these facts in mind, for we are sure to see before long a still further advance in the sale-room prices of this artist's works.

The Coronation Tapestry.

There is something agreeably mediaeval about the idea of the Coronation tapestry, called "The Arming of the King," which has just been completed by Messrs. Morris at their works at Merton Abbey, where the hand-loom weaving is still carried on according to the principles of their founder, William Morris. The tapestry has been adapted from the design of a cartoon by Bernard Partridge which appeared in "Punch," and which represents His Majesty standing, clad in armor, on a dais placed beneath a canopy embroidered with the arms of the colonies. Four maidens, Peace, Justice, Courage and Wisdom hold in readiness his shield, helmet, sword and spear. The colors are exceedingly rich and the tapestry has been greatly approved by their Majesties, who made a special visit to the works to inspect it. It will have taken four skilled workers two years to complete.

Mortlake Tapestries on View.

The modern revival of interest in tapestry weaving is in part responsible for the present loan exhibition of Mortlake tapestries, organized by Sir Cecil Smith at the Victoria and Albert Museum. These have been lent by the Duke of Buccleuch and the Earl of Dalkeith and testify eloquently as to the degree of excellence achieved in the early 17th century by the English school of weavers, whose work was equally encouraged by Commonwealth and Monarchy alike. The three panels lent by the Duke of Buccleuch were at one time at Hampton Court; they are woven from Mantegna's historical cartoons, while those belonging to the Earl of Dalkeith were inspired by Raphael's cartoons. It is considered that the substitution of electric light for gas in the modern house is largely responsible for the recent impetus given to the art of tapestry today.

Some high prices were obtained at Christie's at the sale of Oriental porcelain belonging to Lieut.-Col. Hughes L. G.-S.

MUNICH LETTER.

Munich, Mar. 18, 1914.

Comment was recently made regarding the famous "Shepherd Boy" by Lenbach in the Schack Gallery, in connection with an hitherto unknown sketchbook of the latter containing designs for the picture. It is remarkable that this popular picture will persistently be viewed as the exclusive creation of Lenbach, as it must be quite evident to even the layman that in its colors it has nothing which is identical with the works of Lenbach. The facts in the matter are that Lenbach began the picture, but its final execution must be accorded to no less person than Arnold Böcklin. In the latter's memoirs, his wife writes, "also the shepherd boy in the S. Gallery by Lenbach was finished by my husband," and the authorship of the picture has been accorded to Böcklin by Lenbach himself. How it finally came about that Lenbach signed his name to the picture is impossible of explanation. The two artists were not on friendly terms during their later years and Böcklin's wife may

have been justified in expressing the opinion that this very mutual working of the two during those early Munich days may have been the cause of their later estrangement. The "Shepherd Boy" should at least be designated the combined work of Böcklin and Lenbach even though the main part was done by the former.

There is an exhibition of 80 works by Hodler, now on at the "Modern Galerie Thunhamer," which is as usual creating much interest. This collection presents work from every period of Hodler's activity, dating from 1876 to 1913.

Preyer—Dealer and Collector.

The January number of "Der Cicerone" contained a well written appreciation of the well-known art dealer of The Hague, Mr. A. Preyer, "who," it said, "is not only a merchant, but also an art lover and a collector. He has grouped together a choice collection of old Dutch pictures, many of them unknown in Germany. Following up the excellent likeness of Rembrandt's mother (now in the possession of a West German collector). Herr Preyer has been exhibiting "The Pencutter," commended by Drs. Bode, Hofstede de Groot and Martin as one of the finest and best presented of the master's works and which apparently dates from 1655.

MILAN AND ROME LETTER.

Milan, Mar. 18, 1914.

In Italy they have always an ambition to put the galleries topsy-turvy and the restorations of pictures follow one another, so that those painters who do not sell their own pictures repair the old ones. Now it is the turn of the Gallery in Brescia, where important restorations have been made: among them to the famous fragment, "The Coronation of St. Niccolò," by Raphael. This was formerly at Città di Castello and this fragment was discovered, from information given in an article by Oskar Fischel.

Various restorations are also being made to the principal works of the Galleria Tadini of Loreto, and the setting in order of the Civic Museum Malaspina at Pavia, is under way.

A Rubens at Novalesa.

The parish Church of Novalesa possesses four pictures by illustrious painters, the most beautiful of which is a Rubens representing the "The Adoration of the Magi." Another is a "Nativity," by Lemoine. These pictures, given as a present by Napoleon I to the Abbot of Moncenisio, when the church became the possession of the Benedictines of Novalesa, were taken

Exhibition of recently published
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shows material taken from every part of Europe, Asia, Africa, three or four objects for every period of Art, in all not more than two hundred items. They were chosen from the Egyptian art to the Roman decadence and at the beginning of the Byzantine art.

A costly publication, printed at Munich (a small volume is published separately with the translation) illustrates Baracco's Museum which is open to the public twice a week, and it is less visited than it deserves.

In some guide-books it is not even mentioned!

Thieves succeeded in stealing the picture by Rubens, but could not carry away the one by Lemoine. They are searching high and low for the Rubens picture fearing that it may have crossed the Alps.

A Precious Book.

A German review announces that the family of Prince von Ligne possesses a book, bearing the title of "The Passion of Christ," and believed to be the only copy in the world. The letters are cut out in uniform and precision, such as to appear made by machine. For the reading the sheets are one white, one blue alternately. It is not exact though, that the book in the possession of the Von Ligne family is unique. The civic Library of Bergamo (Lombardy) has a collection of prayers with cut-out letters. Between the two sheets of the book a very thin black silk tissue makes the letters stand out. The book was in possession of the Comozzi family, and, in 1864, it was given as a present to the Library of Bergamo by the Senator G. B. Comozzi.

Medardo Rosso.

Medardo Rosso, the Italian statue collector, has been living for some years in Paris and, passing through Milan, told me that at the International Exhibition in Venice, he will make an individual exhibition. The fighting artist now the eminent adversary of Rodin, though formerly his friend, will affirm once more in Venice his revolutionary spirit. He will collect, in his rooms, various works which are abroad.

Alfredo Melani.



"QUARTER AFTER TEN"

Alice Worthington Ball

Now on exhibition at Doll & Richards' Gallery, Boston.

"Another example of Rembrandt's portrait style," says "Der Cicerone," "is afforded by another specimen at Herr Preyer's, representing a red haired girl, signed and dated 1635. In January, 1911, Dr. Bode wrote that this portrait probably represented a member of a noble Amsterdam family and is one of the master's best. Some years before the date of the last named picture, Rembrandt painted the picture of his father known as the 'stiff looking portrait,' afterwards touched up by the master. The figure represented wears official insignia, having evidently been intended for a man of note.

"These general indications represent the impressions of Herr Rud. Bangel as to three of the Rembrandts exhibited at The Hague by Herr Preyer.

"Among other artists represented in the Preyer collection," continues "Der Cicerone," "is Adriaen van Ostade, whose work 'Peasant Society' evidently belongs to his first period 1630-39, when he was completely under the influence of Adriaen Brouwer. The 'Tric-trac player' by Jan Steen, dating from 1638, will be a surprise to art lovers, as there are none of this character in public collections. Works of this nature may be found in private collections, which would seem to identify Herr Preyer's picture.

"The Cobbler" by David Teniers is a small work of excellent quality, the form of the man having frequent counterparts in the master's known works."

to that Abbey whence they passed to the Parish Church. The "Adoration of the Magi," by Rubens is 2 meters and 36 centimeters by 2 meters and 16 centimeters. The Virgin Mary is sitting on an arm-chair and is holding the Child Jesus upon her knees, the latter extends his hands to one of the kings who is offering flowers.

Awakening of the Engraving Art.

There is a strong awakening in the revival of the hand engraving art. Here, as elsewhere, the photomechanic reproductions had buried the hand engraving, and, also the aquafortis, had been the victim of the great competition of mechanical prints. In Lombardy a company of aquafortists has been founded, the result being not very successful. Now a corporation of wood engravers, its seat in Spezia, published a review entitled the "Eroica," which does its utmost to encourage any effort tending to the beauty of wood engraving. The corporation has been invited to take part at the International exhibition of Venice, having first triumphed at an exhibition in Levanto and at Munich afterwards. It is now preparing itself for a new success.

Italian engravers have, in general, something of a "primitive" quality as compared to the engraving properly called class. The corporation consists almost entirely of young people.

Baracco's Museum is very original and

NEW BRANDUS GALLERIES.

The Brandus Galleries, which were established twenty-five years ago in the building adjoining Tiffany's, are now in new quarters just completed, at 569 Fifth Ave., between 46 and 47 Sts. The new galleries comprise six studio rooms with top light, unusually well adapted for the exhibition of small selected collections. Two swift elevators carry the visitors to the second floor of the building, where the galleries are located.

Mr. Edward Brandus, the proprietor of the galleries, spends most of his time at his galleries, 2 bis Rue Caumartin, Paris, but is in New York several months each season.

So many collectors of paintings in Europe are anxious to dispose of their works of art, that they frequently ask Mr. Brandus to send these to his New York galleries, as it is an acknowledged fact that America is the best market for the best pictures. For this reason the Brandus Galleries receive from Europe every month a certain number of valuable pictures, ancient paintings by the early masters of the English and French schools, primitives, and many modern paintings by distinguished French artists.

A visit to the handsome Brandus Galleries, with their wealth of fine and interesting objects, will always prove interesting to amateurs of art, whether intending purchasers or not.—Adv't.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Portraits by Antonio Barone, Mar. 30 to Apr. 11.

Berlin Photographic Co., 306 Madison Ave.—Exhibition of works by Charles Shannon and Charles Ricketts, to Apr. 11.

Braun et Cie Gallery, 13 West 46 St.—Etchings by Henry Deville, to Apr. 15.

Braus Art Store, 717 Fifth Ave.—Garden pictures by Augustus Wyatt, to Apr. 15.

Carroll Gallery, 9 East 44 St.—Works by Charles Bittinger.

Century Club, West 43 St.—Oils by Artist Members.

Charles Gallery, 718 Fifth Ave.—Exhibition of Muhammadan-Persian art, arranged by Mr. H. K. Kevorkian.

City Club, 55 West 44 St.—Oils by American artists.

Daniel Gallery, 2 West 47 St.—Works by Middleton Manigault, to Apr. 7.

E. P. Dutton & Co., 681 Fifth Ave.—Fine bindings by the following amateurs: Miss Fanny Dudley, Mrs. William E. S. Griswold, Mrs. H. K. Pomeroy, Miss Caroline Weir and Mrs. James Montgomery Flagg, to end of March.

Folsom Galleries, 396 Fifth Ave.—Landscapes by late W. C. Fittler, to Mar. 31. Photos of Panama Canal by Edith Tracy, to Apr. 14.

Goupil Galleries, 58 West 45 St.—Etchings by Mathilde de Cordoba and Zella de Milhau, to Apr. 4.

Gorham Galleries, Fifth Ave. and Thirty-seventh St.—Sculptures by Paul Philippe, to Apr. 15.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Ernest D. Roth, to Apr. 18.

Katz Galleries, 103 West 34 St.—Etchings by Edgar L. Pattison and Will J. Quinlan, to Apr. 18.

Kennedy Gallery, 613 Fifth Ave.—Rembrandt etchings, to Mar. 30. Lithographs by Alexander Belleruche, Apr. 1 to 30.

Knoedler Galleries, 556 Fifth Ave.—Paintings by W. G. Orpen and Maria Oakey Dewing and Marble Fountain by Gertrude V. Whitney, Mar. 23-Apr. 4; also Whistler etchings and lithographs.

Macbeth Galleries, 450 Fifth Ave.—Works by deceased American artists, to Mar. 30. Sketches by F. J. Waugh (Lower gallery).

MacDonough Gallery, Astor Court Building, 20 West 34 St.—Paintings by Edward Gay, to Apr. 15.

Macdowell Club, 108 West 55 St.—Sixteenth Group, opens Apr. 1.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days. Morgan collection on public view.

Montross Gallery, 550 Fifth Ave.—"The Ten," to Apr. 15.

Municipal Art Gallery, Washington Irving High School, 16th St. and Irving Pl.—Exhibition of the Allied Artists of America, to May 1.

National Academy of Design, Fine Arts Building, 215 West 57 St.—Spring exhibition, to Apr. 8.

National Arts Club, 119 East 19 St.—Group of Western Painters, Apr. 1 to May 2.

New York Public Library, Print Gallery (Room 321).—Making of an etching, to Mar. 31. Stuart Gallery (Room 316).—Etchings by Frank Brangwyn and 15th and 16th century engravings—on indefinitely. Illustrations and original plates by John Leech and cartoons and illustrations by the late Sir John Tenniel.

Oshima Gallery, 14 West 40 St.—Chinese and Japanese paintings, sculptures and objects of art, to Apr. 4.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures in bronze, marble and wood by Constantine Brancusi of Paris, to Apr. 1. Exhibition of paintings and drawings by Frank Burty of Paris to follow.

Powell Gallery, 983 Sixth Ave.—Paintings by Alice Judson and Carolyn Mase, to Apr. 8.

Pratt Institute, Brooklyn—Exhibition of paintings by Charles Woodbury.

Ralston Gallery, 567 Fifth Ave.—Paintings and drawings by the Hon. Neville Lytton, to Apr. 9.

Reinhardt Galleries, 565 Fifth Ave.—Recent paintings by Julius Rolshoven, to Mar. 27. Exhibition selected modern paintings.

Seckel Gallery, 31 East 12 St.—Recently published etchings by Affleck, Baird, Eyre, Farrell, Fullwood, Hayes, Hole, McGhie, Neare, Rushburg, Strang and Walker, to Apr. 11.

Snedecor Gallery, 107 West 46 St.—Paintings by W. R. Leigh and Wells Sawyer, to Apr. 1.

CALENDAR—OUT-OF-TOWN.

Boston Museum, Print Department—Exhibition of Turner's "Liber Studiorum" from the Francis Bullard bequest, to May 4.

Buffalo, Fine Arts Academy (Albright Art Gallery)—Paintings by Harrington Mann, to Apr. 10.

Chicago—Reinhardt Galleries, 536 South Michigan Ave.—Collection of Mr. A. Preyer, of the Hague, to Apr. 4.

Pittsburgh, Carnegie Institute—Paintings lent by Dr. Alexander C. Humphreys.

Providence, Rhode Island, School of Design—Etchings by Lester G. Hornby, Apr. 3 to 17.

COMING ART AUCTIONS.

New York.

American Art Association, American Art Galleries, 6 East 23 St.—Antique and modern furniture, tapestries, textiles, rugs and objets d'art, on exhibition until sale, Apr. 2-4, 2.15 P. M.

Metropolitan Art Association, Anderson Galleries, 15-17 East 40 St.—Collection of art objects formed by the late Countess von Zeuner, including oils and drawings by old and modern masters, porcelains, jades, tapestries, laces, lacquers, enamels, etc., Apr. 6, afternoon, Apr. 7-8 afternoons and evenings, Apr. 9-10-11 afternoons.

Merwin's Sales Rooms, 16 East 40 St.—Early American pictures owned by Dr. George Reuling, of Baltimore, Apr. 7.

Silo's Fifth Avenue Art Galleries—The household goods of Mr. John Fox, at 10 East 50 St., by order of executors, Apr. 1, 11 A. M. Estate sale of household goods, Apr. 2-4, 2.30 P. M.

EXHIBITIONS NOW ON

THE SPRING ACADEMY.

(Continued from Page 3)

Three landscapes of note are R. M. Shurtleff's "The Whispering Woods," Arthur Hoeber's "The Early Morn," and John W. Beatty's "Plymouth Hills in September." John F. Follansbee has managed to make something very picturesque out of "Poughkeepsie Bridge." A similar service has been done for "Perkins Cove," by Hobart Nichols. One of the few animal pictures and an excellent one is W. H. Howe's "The Unruly Young Holstein." Fred J. Mulhaupt pictures "St. Ives Harbor, Morning," and Julius S. Stewart, "Rio della Madalena, Venice."

An excellent scene "Among the Bronx Hills," is by Arthur J. E. Powell. A little dull in effect, but vigorous in handling is Ethel Wellman's view of a bridge by a town, called "Summer Noon." A good example of Carleton Wiggins is "On the Plains of Barbizon." Quaint is Mary N. Shephard's little girl called "Peacock" and capital is J. F. Murphy's "Frost-bitten Wood and Field."

Still Lives and Portraits.

Edwin Booth Grossman has a large soberly and well-handled "Still Life" and William McKillop a good figure of a young girl with "The Letter." Louise Upton Brumbach shows good work in "The Green Boat," while De Witt C. Parshall shows a typically good canvas, "The Hermit." "The Repulse" is a characteristically delicate and dainty composition by F. S. Church depicting a young girl pursuing a cupid with a death's head. A "Wood of Spring" is a clever landscape by Harry L. Hoffman.

Geo. H. Bogert's "The Moonlit Stream" is brilliant in the Blakelock vein. F. de Haven shows a good park scene called "A Summer Evening in New York," and W. Merritt Post's "Skies Aglowing, Winds Ablowing," William A. Coffin's "Morning" and Charles Morris Young's "The Grey Mill," are all notable. E. L. Henry tells one of his always interesting old-time stories in "Election Day." Poetic is Walter Clark's "Thoughts of Spring." Leslie P. Thompson shows strong sober work in "Girl Writing a Letter." Ernest Albert gives a good idea how cold it is in "10 Above Zero." Lewis Cohen has a scene in "Venice" and Colin Campbell Cooper's "Gothic Gateway in Brittany," are typically good as are also William Wendt's "Mountain Infinity" and Robert Spencer's "Closing Hour." Lillian Gent has a capital "Portrait of Miss H. P." and Harrison Vedder an equally good one of E. Irving Couse.

Some Winter Landscapes.

Hobart Nichols is represented by "January Thaw" and William R. Derrick by "Lake and Hillside." Marshall Fry's "The Studio Garden" is admirable as is also W. J. Whittemore's "Marjorie." Henry Salem Hubbell pictures "The Crimson Charger" and W. H. Hyde "Vera." A. T. van Laer shows a good snow picture in "January Afternoon, Litchfield," and F. K. M. Rehn an excellent "Sunny Afternoon in the Gulf Stream."

There is a "Mother and Child," by Helen M. Turner, Chauncey P. Ryder pictures "The Lumber Mills" and Warner L. Elliott "The Guardian Elm." The face is superbly painted in Giovanni P. Troccoli's "The Pink Shawl." Paul King shows good work in "Winter." A prominent example of modernist tendencies is Leon Kroll's "Granite Quarries." A. v. C.

ALLIED ARTISTS IN ARRAY.

(First Notice)

The first question put when any new organization makes its bow is "Does it show any good reason for its existence?" In the case of the Allied Artists of America this can be decidedly answered in the affirmative for the first annual exhibition now on to April 30 in the spacious foyer and galleries of the Washington Irving High School at University Place and Sixteenth St., makes a remarkably fine effect, and the 121 paintings have plenty of room. There are no sculptures, and it is evident that many of the artists, who are represented in both displays, have sent their best works here rather than to the Academy. There is, for instance, the president of the Academy, John W. Alexander himself, who is represented in the main gallery by a masterly canvas of Salon size, remarkable for its effect of subdued evening light and showing "A Mother," bending with careworn face over a baby tossing in its fevered sleep.

Directly opposite this is a work of equal importance, Paul Cornoyer's "Afternoon, Madison Square," where the almost bare trees, handled in masterly fashion, curtain but partly the Garden building, and the great mercantile structures grouped about the white marble Appellate Court. This is a beautifully painted work, with every stroke given with artistic understanding. Near by is Richard F. Miller's "Girl Sewing," by the raised jealousy of an open window. The color is charming and the face and hands are handled with unusual skill. "In a Poppy Garden," by Jane Peterson, is very clever, but a little painty, the figure of the young girl in white being placed with considerable skill. The sunlight falls over a palpitating nude figure in Edwin M. Ashe's "Girl in Birch Grove," the general effect being highly artistic. In Richard F. Maynard's "Le Claire," there is a Chinese bowl that is better painted than the girl with a superfluity of yellow gown. There is promise in the painting of the head and neck.

A Notable Portrait.

Most delightful is Albert E. Sterner's "Portrait of My Daughter," holding in her lap a wreath of wild honeysuckles. Spencer B. Nicholls has a low-toned and capably drawn figure of a girl seated, entitled "A Japanese Panel." By Jonas Lie there is a clever impressionistic study of some boys in bathing which he calls "A Summer Idyll," and by H. L. Hildebrandt, "By the Brook," with a figure of a young girl stirring the water with a stick. This is attractive in color and artistically handled. Next to it is a broadly brushed and very true view of the city, "From the Jersey Side," by Max Kuehne.

Ballet Girls Encored.

Arthur Crisp, in "The Encore," has performed quite a tour de force. The graceful figures of his three ballet girls dancing a final pas or two before the curtain, are posed with remarkably natural abandon, and the effects of light on their white costumes and flesh is quite in the Degas vein and yet individual. Richard Cotton sends his striking portrait of Miss Dvorak in which the pose seated with both hands on the chair is most attractive.

With the "Great Spirit."

W. R. Leigh shows a figure of an old Indian seated at sunrise atop an Arizona cliff and looking over the valley far below, while he thinks of "The Great Spirit." This is extremely well painted with great truth in the effect of light. By William B. Closson there is a clever ébauche, "The Old Muse's Visit." Orlando Rouland, who has pictured well Mayor Mitchel, also shows a capital portrait of William Winter. A girl sitting up in bed and darning has furnished a good subject for F. Edwin Church, who has handled it with considerable prismatic color success. Above this is a bright little impression of "The Audience," by John Wenger, who also has "A Study." A remarkably strong picture of a "Babe Asleep," is by M. Jean McLane, while Irving R. Wiles has a delightful girl reading "The Book." F. C. Frieske has a bright little picture of a girl in a boat "On the River," which is notable for its reflections. The chief of the marines is a striking work by Chauncey Ryder with surf dashing onto rocks, before "A Coming Storm." The Jersey shore is cleverly shown by Edmund Greocan.

Harry L. Hoffman brightly presents a girl "In a Tangle of Flowers." Van Perrine shows "A Chord" of color music which has suggestion but not much more. Frank A. Bicknell's "Gull Rock, Maine Coast," is remarkably true, effective and picturesque, while Birge Harrison's "The Ship Yard," is admirable.

Some of the Landscapes.

The landscapes which make a brilliant showing, include Paul King's superb "Old Stone Bridge," Clark G. Voorhees' masterly "The River Road" in Winter, Bruce Crane's fine glimpse, "Over Grey Fields," R. W. Vonnoh's graceful group of poplars, "In Moist Weather," Emil Carlsen's very true sultry day effect over "Ripening Corn," Hobart Nicholls' "Winter Woods," very true, Arthur J. E. Powell's beautiful snow-covered view, "Across the Sound," John F. Carlson's very true "Spring Morning," Ernest Albert's fine stretch of country in "Early October," and Marshall Fry's cattle by "The Peaceful River," an excellent work. A. v. C.

Works by William Orpen.

There is something very vigorous and original about the work of that striking individuality, William Orpen, A. R. A. and R. H. A., who paints extremely well, and draws with a facility and strength that are fascinating. The exhibition of his paintings and drawings, which fills the main gallery, at M. Knoedler & Co.'s, 556 Fifth Ave., and remains to Apr. 4, is well worth study and possesses the merit of novelty, though two or three of the examples have appeared at the displays of the Carnegie Institute at Pittsburgh.

That Mr. Orpen has a very striking individuality is seen in the two portraits of himself, one in front of a picture and the other before a mirror, in a very careless pose called "Leading the Life in the West," and with remarks below in the shape of a bottle of soda and some bottles of whiskey. "At the Bar" is a soberly and strongly handled presentment which has somehow the suggestion of a shrine with the rotund proprietor as a tutelary deity.

Several strongly individualized portraits, like all the works, a little cool in color, figure in the collection and are remarkable for the effects of light on the faces. One of them represents Lady Rocksavage standing, and another, and a thoroughly admirable one, Mr. George A. Baker, who is seated and pictured to the life in a most natural pose. Unconventionality and extreme naturalness are to be seen in the brilliant bedroom interior, in which Mrs. Howard St. George has thrown herself on a lounge in the foreground. A second standing "Portrait of a Lady," is most life-like, as are the presentments of two young girls, one in a straw hat, and of the smiling red cheeked little girl known as "Kit." The "Irish Volunteer" shows a laughing young woman who has donned an old uniform. A very handsome, but rather thin red-cheeked and black-haired young female, is painted nude and very well, lying on a bed on which her clothes are thrown.

The large scene with many figures called "The Barrel Organ" has something of the Van Ostade spirit about it. There is one lady shown in "The Chinese Shawl" and another taking an "Afternoon Sleep" in the lee of a tent on the Irish seashore and "Looking Toward the Sea" seated inside the tent with a male companion. There are several other seashore studies and among the drawings are two with prize ring subjects. One shows a fighter knocked out and the other a victorious mulatto boxer. There are also two large figure drawings, partly colored in watercolor, called "Sheep and Goats" and "The Yacht Race." There is also a pencil study of George Moore and one of a young girl, and a strong charcoal half-length female nude.

French Museum Members Art.

The Museum of French Art of the Institut Français aux Etats-Unis, is making the first annual exhibition, at the Architects Building, 101 Park Ave., to Mar. 28, of works by artist members. The interesting collection contains sculptures by D. C. French, Herbert Adams, Robert Aitkin and Herman A. MacNeil, paintings by, among others, J. W. Alexander, A. A. Anderson, Jeannie Gallup-Mottet, Mrs. Dewing Woodward, Miss Estelle Cozzens, Charles X. Harris, Albert Herter, Charles Hoffbauer, Hamilton Easter Field, Arthur R. Freedlander, Samuel Isham, Ernest Gros and William N. Taylor, an etching by Henry Deville and architectural drawings and photographs of works by Thomas Hastings, Walter Cook, Charles Butler, J. H. Freedlander and Ernest Gros and some painted furniture by Mrs. William P. Osgood.

Tapestries at Brooklyn Museum.

From April 8-20, there will be a loan exhibition of Gothic, Renaissance, Baroque and Eighteenth Century tapestries at the Brooklyn Museum, the most important and interesting display of tapestries ever held in this country outside of the Metropolitan Museum, while in many respects it will surpass even that remarkable collection, so rich in masterpieces lent by Mr. Morgan.

Gertrude V. Whitney's Fountain.

There is no question about the strength of the workmanship and the remarkable skill in modeling shown in Gertrude V. Whitney's (Mrs. Harry Payne Whitney) imposing white marble fountain with three heroic male figures now on view in the great foyer of M. Knoedler & Co.'s establishment, 556 Fifth Ave., to remain to Apr. 4.

This most important group of sculpture, which was intended for the palm room of the projected new Arlington Hotel at Washington, D. C., received an honorable mention at the Old Salon in 1913. The three nude figures of young men bend under the weight of a large basin decorated with fish heads and bunches of sea grapes, which they support with their heads, shoulders and hands. The pose and modeling of the figures, which are a good deal alike in type, is masterly, notably in the strained backs and the rigid legs. These have short tree trunks as part supports, which it is intended to finally remove.

The men stand on a triangular base which has truncated ends and while there seems to be some insistence on the effect of strain on the feet the general massing and the handling of the detail of the modeling is so strong that to speak of this almost seems hypercriticism.

Eighteenth Century Drawings.

From the well-known collection of J. P. Heseltine come the 80 drawings by French artists of the 18th century now on view to Apr. 16, at the galleries of E. Gimpel and Wildenstein, 636 Fifth Ave. There are shown examples of Boucher, Watteau, Fragonard, Drouais, Largillière, Natoire, Saint-Aubin, Portail, Favray, Perelle, Baudoin, Carle Van Loo, Oudry, Cochin fils, Carrogis, Leprieux, Liotard, Mercier, Moreau and Ollivier, as well as a few by unknown men.

Notable among the Bouchers are a beautiful red chalk female nude held at \$20,000, which took the artist probably but 20 minutes to finish. "Mars and Venus," "Venus and Love," "Venus and Cupid," and "Diana Leaving the Bath." Among the best of the Watteaus are "Studies of a Child and Woman Standing," "Study of a Woman Sitting on the Ground" and "Studies of a Child and Two Hands." The Fragonards include "The Bull," which was in the recent Fragonard exhibition held by the same firm. The Drouais is the "Head of a Young Girl," the Cochin, a "Portrait of Antoine Thomas," the Largillière "Le Duc de Bourgogne," the Portail, "Portrait of a Woman in Bust," the Le Prince, "Baths at Riga," and the Mercier.

Black and Whites by Whistler.

There is now on view at Knoedler & Co.'s, 556 Fifth Ave., a most interesting display of drawings, a painting, etchings and lithographs by Whistler. The painting represents "La Mère Gerard" and is said to have been the first original picture painted by Whistler in Paris, when he had a studio in the Rue Campagne-Premier. The drawings are the little "Nude Arranging Her Hair," "Miss Alexander," a sketch for the painting which now hangs in the Tait Gallery in London, a "Street Scene" and a "Draped Figure," with a nude figure on the back. The etchings include "Lindsay Houses" from Sir John Day's collection, "The Beggars," which is one of 12 or 14 painted by Goulding after the artist's death; "Turkeys" and "The Balcony," with the artist's writing and signature on the back; "A Fragment of Piccadilly," "Long Venice," "Nocturne Shipping," "Regent's Quadrant" and "Pantheon, Luxembourg Gardens." Among the lithographs are "Limehouse," "Gaiety Stage Door," "Old Battersea Bridge," "The Laundress," "Unfinished Sketch of Lady Haden," "Count Robert de Montesquieu," "Portrait of Miss Howells," "La jolie New Yorkaise," "La Fruitière de la Rue de Grenelle" and "Kensington Gardens."

Déville's New York Etchings.

An etcher of decided talent, and with much architectural knowledge, Henry Deville of Paris, who has recently returned there after his third season of decorative architectural work in this country has on view to Apr. 15 at the Braun Galleries, 13 West 46 St., 50 etchings, for 38 of which this city and vicinity have furnished the subjects. The collection is an interesting one as the etcher has a fine eye for the picturesque, and a facile needle. His last plate is "St. Thomas Church, Interior," and among the others are the Woolworth Building through "Municipal Building Portico," quite like Piranesi "St. Paul Colonnade," "Singer Tower from Depeyster Street," "City Hall Park," "Fishing Boats, East River Docks," "From the West Shore," "Metropolitan Tower," "Pennsylvania Terminal," "Old House in State Street," "City Hall Park," "The Brooklyn Bridge from Frankfort Street," "The Curb Market" and "Pier Eleven." The French set includes "St. Etienne du Mont," "Flèche, Notre Dame," "Quai au Sable" and "Cour du Donjon."

Misses Mase and Judson at Powell's.

Two woman painters, whose work has individuality and charm, Carolyn C. Mase and Alice Judson are holding a joint exhibition at the Powell Gallery, 983 Sixth Ave., through Mar. 25. Miss Mase shows some eighteen oils and watercolors, all high in key and joyous in color. She is especially successful in getting atmospheric effects and in the massing of color. "A Glimpse of Spring," one of her best works, fairly "breathes" the season, tender in treatment and poetical, "Off the Coast Seaconnet" an interesting marine is treated in a decorative manner, "Meadows, Staten Island" is a shimmering piece of color work and a good composition. "The First Snow" and "Morning on the River" and "The Golden Daybreak" are also noteworthy.

Miss Judson is more positive in her interpretation of nature. She handles her brush with a sure and steady hand and shows good taste in her choice of subjects. A number of the works were painted in Venice and ring with the atmosphere of that locality. "After the Rain, Venice," "Sunny Day, Venice," "Street in Venice," "The Market" and "Dalmatian Boats" are among the best works. "The Cornfield in Autumn" with warm, golden tones is an interesting landscape, poetical and true.

Work by Ricketts and Shannon.

At the galleries of the Berlin Photo. Co., 305 Madison Ave., are 180 works forming the first American exhibition of those Damon-and-Pythias-like brothers in the arts of pictorial expression and printing, Charles Ricketts and Charles Shannon. They are rarely interesting artistic personalities and legitimate successors to the best of the Pre-Raphaelite Brotherhood. There are suggestions now of Blake and Rossetti and then of Millais and also, dominating all in the paintings of Mr. Ricketts, of Delacroix. There is something very noble about the paintings of Mr. Ricketts which include "The Flight of Cleopatra," "Job and His Comforters," "Don Juan and the Statue" and "The Departure of Tobias" and his little bronzes, Barylike in quality, are superb. Among them are "Orpheus and Eurydice" and "Salome and Herodias." His drawings are of much interest, but it is Mr. Shannon that carries off the laurels with his drawings on paper and on stone. Remarkably fine are his red chalk drawings of his friend, his nudes among others, and his chiaroscuro woodcuts. There are wood engravings for "Daphnis and Chloe," designed by Mr. Ricketts and engraved by both men. The oil paintings by Mr. Shannon are well drawn and painted, but lacking something in quality. They are "Portrait of the Artist," "The Toilet," I and II, "Daphnis and Chloe," and "The Wood Nymph."

Bulwer Grandson's Pictures.

The Hon. Neville Lytton, son of Owen Meredith, poet and first Earl of Lytton, and grandson of Sir Edward Bulwer Lytton, can stand on his own feet artistically though he is of remarkable literary lineage. He has further carried out the family tradition by his marriage to Miss Judith, daughter of Mr. Wilfred Blunt, the poet and great-granddaughter of Byron, so that his children are descended from both Byron and Bulwer.

Mr. Lytton, a pupil of the Paris Ecole des Beaux Arts, has placed on view at the Ralston Gallery, 567 Fifth Ave., 46 paintings and drawings which have, many of them, much charm, though the more ambitious oils, such as "The Three Graces," standing, "The Three Graces" sitting, and the "Sleeping Venus," are somewhat academic, and the "Morris Dancers," not particularly successful. Very attractive and pure in sentiment is the "Madonna." There is a capital "Portrait of Hilaire Belloc, Esq.," and Miss Hozier is pictured in both a blue and a black hat.

A view of Scottish seashore is fine in effect and there is a charming little series of landscape watercolors, touched up with pastel. These are views in England and France. The excellent red chalk and black and white drawings, include a portrait of the artist, of the Dowager Countess of Lytton of the wife of the artist, and other members of the family, Mrs. Gaskell, Mrs. Winston Churchill, Mrs. Patrick Campbell, Miss Adeline Genée, M. Raymond Desouhes and Mr. Wilfred Scawen Blunt.

Edward Gay at McDonough's.

Thirty-four landscapes by the veteran artist, Edward Gay, are on view at the McDonough Galleries, through the coming week. His more recent work, notably "The Farm Road," shows surprisingly free handling and freshness of color, proving that the artist has kept track of modern tendencies as well as followed his outdoor life with loving enthusiasm. "Low Tide Salt Marshes," recently shown at the Lotos Club, and "The Falling Leaves," are vigorous and sympathetic studies, while the sky in "Evening in the Marshes," is fine in color.

Watercolors by Charles Wyatt at Braus'.

At the Braus Galleries, 717 Fifth Avenue, Augustus Charles Wyatt of London is holding an exhibition of watercolors of the Royal gardens and Shakespeare's country. The artist, who is also a horticulturist, shows well his intimate knowledge of his subject in the works he exhibits. Every flower and group of flowers shows character, and the atmosphere of the charming places he has chosen to depict, is ably exemplified.

Some of the most interesting gardens depicted are "The Diamond Garden, Bagshot Park, Duke of Connaught," "Sandringham-Daffodil Glade, King Edward VII," "Anne Hathaway's Cottage," "Shakespeare's Garden," "The Dell, Sandringham," "The Round Tower, Windsor Castle" and "Townsend Place, Oyster Bay."

The artist was awarded the diploma of honor for garden painting at the Royal International Horticultural Exhibition in London in 1912. He purposes remaining in this country several months, painting the beautiful gardens of America, for which he has a number of commissions. Certainly no one as well qualified as Mr. Wyatt, has attempted the painting of these subjects.

Woman Painters at City Club.

The City Club has invited, for the first time, a group of well known woman painters to exhibit at their gallery, 55 West 44 St., until April 1. It is one of the best exhibitions yet held at this gallery. The art committee has been especially happy in the selection of the works, which harmonize with the warm brown tones of the walls and furnishings.

In the first room Clara T. MacChesney's directly painted portrait of the artist B. J. Blommers stands out, and is an exceptional rendition of character, with good color and flesh tones. Alethea H. Platt has two typically good and well composed interiors, Content Johnson's "Brick Church, Old Deerfield" has fine sunlight effect and Jane Peterson's "Bridge of Sighs" is poetic and true. Elizabeth Watrous is represented by an Alaskan subject. In the second room A. Albright Wigand exhibits "Portrait of my Mother" a simple, sincere work, a sympathetic portrayal of a sweet faced woman. Katherine S. Dreier's "Chinese Cloak" has decorative qualities, and Mary Howe Foot's "Portrait of Mme. Yorska" has good arrangement.

Cecilia Beaux's "Head of a Young Girl" has been given the place of honor. It is an old friend but never looked as well as in its present surroundings. Ellen M. Turner's "Sunlight and Shadow" is a strong work and Ellen Emmett Rand's "Portrait of Madam M. T. P." is typically good, Charlotte B. Coman has one of her best landscapes in "Pocono Hills" lovely in color and atmosphere.

Philippe Sculptures at Gorham's.

American art lovers have an opportunity to see an exhibition of rare and delicate beauty in sculpture, in that of M. Paul Philippe of Paris now on at the Gorham Galleries, Fifth Ave. and 36 St., through Apr. 15. The artist's combinations ivory and bronze, marble and ivory, and bronze, ivory and enamel in his statuettes, produce a unique and beautiful effect. That he is a sculptor of strength as well as beauty is evidenced in such works as his portrait bust of Maurice Moskowski, the noted French musician, ably modeled and evidencing rare character, and again in his portrait of Mrs. Dr. D. R. equally strong.

There is a large fountain in Carrara marble, "Le Defi," beautifully modeled and revealing an original and artistic design. There are statuette portraits of some of the world's famous dancers in striking pose and full of action, "Le Reveil," a graceful female figure has been reproduced for the King of Siam, the Queen of England, the Prince of Monaco and the King of Belgium. "La Danseuse," a combination of mottled marble and ivory is one of the most unusual in the display; "La Femme au Miroir," in ivory and delicately-tinted marble is a gem, and "Radha," full of action and grace, is thoroughly harmonious. At the entrance to the gallery is placed a small statue of Lohengrin, in bronze ivory and marble which is unusually good in color effect and design.

Bittinger at Carroll Gallery.

Charles Bittinger is showing a group of paintings at the Carroll Gallery, 9 West 44 St. The works shown include some of his interesting portraits of famous rooms and salons of Europe. Among these examples, which won him fame some years ago, are the salons of Versailles, the Blue Room at Washington, the Du Barry Room and many others, including the library of the Yale Club, equally well known. In the present display there are two figure subjects, graceful in line and typically individual in design. This artist has always been known for the clever and artistic man-

**"LE SEPARATION DOULEUREUSE"**

By Vangorp
In E. C. Hodgkins Galleries

ner in which he handles blues and in this exhibition there are two unusually fine canvases in which he employs this color with rare ability.

The Little Gallery.

Beautiful examples of hand-wrought jewelry and silver are on view at the Little Gallery, 15-17 East 40 St. The employment of precious stones, with striking color effects, in the work of Margaret Rogers, F. G. Hale, and Herbert Kelley, of Boston, is an artistic success quite unique in this field. Next week an exhibition of fine porcelains and enamels by Miss Mason will be shown.

Women Painters' Exhibition.

The Association of Women Painters and Sculptors will hold its twenty-third annual exhibition at the galleries of Knoedler & Co., 556 Fifth Ave., from Apr. 6 to Apr. 18, inclusive. This is the society to which Mrs. Woodrow Wilson belongs, and, as at the last exhibition, a number of her oils will be seen. Four cash prizes are to be offered for the most successful exhibitors.

School Art League's Reception.

The National Academy has generously donated to the School Art League all admission fees on Friday next, Apr. 3. The work being done by the League in cultivating an appreciative audience for art warrants this unusual aid.

Mrs. Woodrow Wilson is chief patroness of the reception and tea to be held on Friday in the galleries of the Fine Arts Building from three to six o'clock. In the evening there will be a concert by the orchestra of the De Witt Clinton High School. The Lotos, Salmagundi, National Arts, and many other clubs are represented by delegates on the reception committee. Tickets may be obtained from the chairman of the Entertainment Committee, Mrs. John W. Alexander, 116 East 65 St., or from the secretary, Miss Florence N. Levy, 215 West 57 St.

OBITUARY.**Edmund Loyal Field.**

Edmund Loyal Field, the landscape painter and etcher, died Mar. 22 of pneumonia at his N. Y. home, aged 58. From Cornell University, where he was graduated in 1878, he went to Paris and studied at Julian's academy and later with Duran. He had a Summer home and studio in Arkville, N. Y., where he painted a series of Catskill woodland scenes. He won the Shaw prize in 1906, and later, the Inness prize at the Salmagundi Club.

Wilton Lockwood, N. A.

The death is announced from Brookline, Mass., last week, at the age of fifty-two, of Wilton Lockwood, N. A., a distinguished portrait, figure and flower painter. He was a pupil of John Lafarge and studied afterwards in Paris. Returning to this country, Mr. Lockwood was in 1906 elected an associate of the National Academy, becoming a full member in 1912. In 1898 he was elected a member of the Society of American Artists and also of the Copley Society. He was also a member of the Century Association. In 1897 he received an honorable mention at the Carnegie Institute Exhibition, the Temple gold medal at the Pa. Academy in 1898 and silver medals at Paris in 1900, Buffalo in 1901 and St. Louis in 1904.

Among his many portraits was one of the late Grover Cleveland. In the Boston Museum are the artist's "Portrait of John Lafarge" and "Peonies." His portrait of the late A. J. Cassatt is in Phila., while that of Jerome Wheelock is at the Worcester Museum. The Metropolitan Museum owns one of his groups of "Peonies" and the Corcoran Gallery in Washington, another.

MOULTON-RICKETTS' FAILURE.

(Continued from page 2)

amount will be filed in the Circuit Court against John R. Norris, a "note broker," involved in the transactions of the art company. Norris is alleged to have concealed the picture.

Deputy sheriffs armed with a writ of replevin invaded Norris' home at 913 Crescent place, but failed to find the canvas. Norris showed the officers where it had hung, but refused to disclose its whereabouts.

Art Dealer Seeks Canvas.

Stuart G. Shepard, attorney for George H. Ainslie, a New York art dealer who claims the painting, is confident that it will be recovered within a short time.

"Norris knows where the picture is," said Mr. Shepard yesterday, "but he refuses to tell. We will have to make him tell or take a little money away from him. I have heard that he has it concealed in his home."

Mr. Ainslie, filed a petition asking that he be allowed a claim of \$20,000 for six paintings which he alleged he delivered to Ricketts.

Good Will a Half Million.

Chicago art dealers agree that the good will of the firm is worth half a million dollars, but see no way at present of satisfying creditors and permitting Ricketts to resume business. In no other way could the good will be capitalized, and a receiver's sale of the paintings on hand would not be expected to bring 25 per cent. of the value of the paintings.

The estimate of \$60,000 is exclusive of the many paintings the ownership of which is disputed, and many of which may be seized by the receivers. The value of these paintings in dispute is estimated at from \$100,000 to \$200,000.

Thomas Moran obtained an injunction preventing the receiver for the art dealers from disposing of two pictures which were on exhibition in their galleries.

These two pictures, "The Iceberg" and "Shoshone Falls," Mr. Moran says, he regards as among his greatest paintings, and to him were priceless. They had been loaned to Moulton & Ricketts, he said, for exhibition purposes only, and that in event of their sale he would feel broken-hearted, he asserted.

Ridgely Account Investigated.

The receiver has begun an investigation of the account on Ricketts' books in the name of Edwin T. Ridgely discounted notes for Ricketts, charging 20 per cent. interest, and that the least his profit might be, as shown by the books, is \$40,000.

Ridgely is shown to have acquired paintings from Ricketts, although there is considerable uncertainty about his account. Ira M. Cobe has a private secretary named Edwin T. Ridgely, but no witness has been asked whether this is the man whose account is carried on Ricketts' books.

May Reopen Galleries.

A series of conferences among the creditors indicates that a way may be found to satisfy smaller creditors and furnish capital enough to enable Ricketts to resume business and reclaim the firm's credit.

Experts for the Chicago Title & Trust Company, receiver, have found that much of the liability is represented by pictures consigned to Ricketts and which may be returned to their owners. Nearly all the creditors hold notes for their accounts.

Some New Creditors.

A. Preyer, The Hague, and his attorney, are waiting for the report of accountants and artists who are making an inventory of stock before answering the proposition to permit the business to continue. Tooth & Sons of London, creditors in the sum of \$160,000 to \$200,000, have agreed to extend further credit and it is said Preyer, and Vose & Co. of Boston will do likewise.

Attorney Michael Gesas, representing the receiver, made public new creditors namely, Boussod Valadon Company, The Hague, \$26,500; H. W. Huttig, Muscatine, Ia., \$19,000; Holland Galleries, New York, \$15,000; First National Bank, Laurel, Miss., \$15,000.

"The bank in Laurel is secured by pictures worth more than the account," Attorney Gesas said. "The Holland Galleries are owned by Moss Moses, who claims to have some pictures in the galleries on consignment, but I have none of his pictures and do not believe the firm owes him a dollar."

"Mr. Roland Knoedler has sold Ricketts \$300,000 or \$400,000 worth of pictures and

has expressed the fullest confidence in him. He and others will help him reopen the galleries."

Ricketts' Brother Testifies.

An attempt was made to show that Miss M. Delight Barsch, the opera singer and former employee of Moulton & Ricketts, had received money since the alleged bankruptcy of the concern and that there exists a safety deposit vault in Chicago in the young woman's name. This occurred when Charles Abbott Ricketts, brother of Robb Roy Ricketts, took the witness stand. He was formerly in the grocery business, but was with his brother for nine months. It was stated by the examiner that Miss Barsch had not worked for the firm since August, 1913.

From items on the firm's books, according to attorneys, it appeared that Miss Barsch had been paid about \$1,200 since September, 1913.

The witness told of the slaughter of prices on pictures. In one instance, he said, two New York artists came to Chicago and purchased a painting for which Ricketts paid \$50,000 for \$18,000. Another instance pointed out showed that paintings valued at \$60,000 had been sold to John Levy of New York City for \$28,000.

Other details of the unique financial deals were given by John Batts, "expert" salesman for the firm.

Seek to Recover Buek Collection.

American and European art dealers in conference were astonished when they

Ainslie Wants Picture.

Mr. George H. Ainslie asks the return of two pictures shipped on consignment and for exhibition only on Jan. 16 last. They are "Indian Barbers" by Edward Lord Weeks, valued at \$1,100, and the "Cathedral of St. Marks," by Thaulow, valued at \$1,300.

Asks Return of Canvas.

The petition asks that "Early Autumn, Montclair" by George Inness be located. The picture is valued at \$4,000. The Ainslie representatives assert it was consigned to Moulton & Ricketts; sold by the latter and paid for in notes not honored at maturity. The petition also asks for the location of another Inness entitled "Sunset on the River."

The rescinding of the sale of "The Sultan's Favorite," a painting by Benjamin Constant valued at \$1,500, also is asked. The picture was sold Jan. 12 and later given in exchange by Moulton & Ricketts to Leonard Hillis, a banker of Peoria, Ill. In this sale a promissory note drawn for four months was given.

Ricketts' Books Missing.

The law firm of Newman, Poppenhausen & Stern, asked and was granted an appropriation of \$1,000 with which to pay auditors working on the books, alleging "that the affairs of the bankrupt firm are in a most chaotic condition; that the books were kept carelessly and in a slipshod manner; that a part of the books are missing; that various pictures belonging to the

ROCHESTER.

The 31st annual exhibition of the Rochester Art Club, and a selected display of oils by Hermann Dudley Murphy, Ettore Caser and Mathias Sandor, are on in the Memorial Art Gallery.

The paintings by Murphy are his well-known canvases from Porto Rico and the Azores. Ettore Caser shows some delightful decorative subjects, painted in his peculiar method, which he claims is the manner which Titian and other of the Italian masters practiced. They are characterized by clearness and unusual glow of color. His picture entitled "Musical Moment," is perhaps the most important in the collection. "The Garden Party," "Summer Morn," and "Old Palace," also possess a high degree of poetical charm and imaginative beauty.

The Rochester Art Club, now holding its 31st annual exhibition, was founded in 1872, incorporated in 1882, and has, during all these years given one exhibition each year. The policy has been to bring the best pictures from New York and Philadelphia, shown at the annual academy exhibitions in both cities, and thus keep the Rochester public in touch with the best art of the time. Many of these pictures have found purchasers here and the result is that now there are perhaps more good American pictures owned in this city than in any of its size in the country.

The exhibition will end Apr. 6, and will be followed by one of works by Leopold Seyffert, and Richard Blossom Farley, of Phila., and Jonas Lie, of N. Y.

CLEVELAND.

The Maurice Fromkes exhibition of oil and pastel portraits of women and children of Cleveland, is attracting many visitors to the Cleveland School of Art.

The Korner & Wood Gallery has an exhibition of several interesting prints by Frank Brangwyn.

At the H. C. Winter Gallery, 1321 Euclid Ave., a miscellaneous collection of thirty canvases is shown this week. Among the pictures are work of Louis Alvarez, J. B. C. Corot, Dupre, Pouget, Isabey, Ridgeway, Knight, Perrault, J. Ter Meulen and Bruce Crane.

Unless certain plans recently set on foot entirely miscarry, the Cleveland School of Art will shortly receive four copies of old Dutch masters. "Elizabeth Bas," from the original by Rembrandt in the Ryks Museum, Amsterdam; a fragment of "Staalmeesters," painted from the Rembrandt original in the same museum; "The St. George Society," painted from the original of Franz Hals in the Staats Museum in Haarlem, and "The Fool," from the original by Hals in the Ryks Museum, all by Maurice Fromkes of New York.

SYRACUSE (N. Y.)

The following canvases have been purchased for the permanent collection of the Museum by Syracuse Friends of American Art: "Time of the Red-winged Blackbird," by C. H. Davis; "Sunrise, Grand Canal, Venice," by J. C. Johansen; "The Green Gown," Jean McLane; "Long Pond," by H. W. Ranger; "Landscape," by James Cantwell; "Mother and Child," by R. E. Miller; "Cafe Interior," J. C. Johansen; "Portrait," J. Alden Weir; "The Black Teapot," Jonas Lie; "Mother and Child," C. W. Hawthorn; "Sunny Day," R. S. Hill; "Sun Bath," F. C. Frieseke; "Springtime," James Cantwell, and "End of an October Day," W. M. Palmer. Charles M. Warner has presented the Museum a Glisenti, "The Rosary," and "Christ's Entry into Jerusalem," by Plockhurst. A. D. Ellis has presented the Museum with two panels by Herterich, "Allegro" and "Adagio."

Barsch, the opera singer, whose name has frequently been brought into the affair.

"The intimation that I have supported Miss Barsch is absolutely untrue. She is a personal and intimate friend of Mrs. Ricketts. She has never been dependent upon any one for support. Nor has her mother."

"I will pay back every dollar I owe in this world," he said. "Those whom I owe will not suffer any loss even though their claims must be compromised through the bankruptcy courts now. I will carry my plan through if it takes a lifetime."

"I admit I made a dismal failure. The crash hurt terribly—but experience will help me make good. I'm going to drop my Milwaukee store and operate in Chicago and New York. And, mind you, I'm going to pay every dollar that is owing. That will now be my life's ambition."

**MARINE**

Harrington Fitzgerald

On permanent exhibition—Washington, D. C.

learned that a business popularly supposed to be worth at the lowest estimate half a million dollars had shrunk to the price of one of the paintings it frequently handled.

The receiver in New York was ordered to take steps to recover the Buek watercolor collection now on display at the Aldine Club N. Y., and in the possession of G. H. Buek of the American Lithographing Company. This collection is valued at \$40,000.

Buek gave his notes to Ricketts for \$40,000 and is said to have paid but a small part of the purchase price. The receiver claims either the \$40,000 or the collection.

As to John Levy.

An attempt is being made to recover paintings surrendered by Ricketts to John Levy, a New York art dealer, just before the crash. Many pictures which were taken from Ricketts by threats to force him into bankruptcy are expected to be recovered.

A shipment of \$40,000 worth of pictures from the Milwaukee branch of Ricketts' business was made, and these will be added to the assets.

Pool to Protect Prices.

A series of conferences were held by A. Preyer of The Hague, Holland, with representatives of Arthur Tooth & Sons of London, and other art dealers. It was agreed that a pool be formed to buy such art objects as are found by the receivers to protect the prices on paintings.

Mrs. Blair's Picture.

The only picture in the collection of Mrs. Chauncey Blair which was ever claimed to be the property of the creditors, "Genius of the Canyon," by Daingerfield, has been proved to be her property, a record of payment having been found on Ricketts' books.

bankrupt are in the hands of other parties in various parts of the United States, and that the assets will exceed \$100,000."

The figure on the assets placed by the law firm is the biggest that has yet been mentioned. At one time it was thought they would not amount to more than \$50,000. The liabilities, it is said, will exceed \$800,000.

Big Business "at Loss."

"This case is worse than anything I have ever seen," said Attorney Michael Gesas, representing the Chicago Title & Trust Company, receiver. "The firm did a business of \$1,000,000 a year and operated at an enormous loss."

Charles Ricketts said he had so much to do with other details in the store that he made no effort to keep a double entry system of bookkeeping. When Ricketts or any of the salesmen drew cash for entertaining prospective picture buyers the only record made of the withdrawal was on the check stub.

"What were the firm's assets and liabilities one year ago?" Attorney Gesas asked. "I believe the assets one year ago were \$200,000 less than the liabilities," Ricketts said.

"Can you explain how \$500,000 was lost in one year?"

"Well, by the enormous interest paid on loans and the below cost sales Mr. Ricketts made in order to raise ready cash."

Ricketts Denies and Hopes.

Mr. Ricketts in a statement explained the payment of money to Miss M. Delight

CHICAGO.

"In Chicago, the love of modern Dutch art began in the United States, and from this center of appreciation, the love of Holland's modern paintings spread to the Atlantic and Pacific coasts."

Thus said Mr. A. Preyer of The Hague, now visiting here, and he spoke from experience as the director of Holland's art department in the Fine Arts Building at the Columbian Exposition of 1893. Now, Mr. Preyer returns to this city, with twenty-two fine examples of modern Dutch art, installed in Reinhardt's Galleries. The masters represented are Josef Israels, Fantin-Latour, Corot, DeBock, Daubigny, Bosboom, Blommers, Jacob Maris, Willem Maris, Mauve and Weissenbruch.

In the Galleries.

Philip Little's oils are providing something new in softly-intensified colors to visitors to the Thurber Galleries. This artist's presentations of Eastern coast scenes convey this significance, even more than his landscapes, to local connoisseurs. "September Moon," "After the Snow Flurry," "Sunshine and Coming Fog," "The Upper Ipswich," and "An August Afternoon," have freedom in the blending of color.

There is an assemblage of etchings by famous American artists, at Roullier's, which emphasizes the claim that our national etchers rival those of Europe. In this collection, Mary J. Cassatt is at her best in "Les Canards." George Charles Aid gives a gay and sunlit "Venice." Charles W. Dahlgren, Katherine Kimball, Joseph Pennell, Ralph Pearson, Otto Schneider, Herman Webster, Henry Winslow, Otto H. Bacher, J. W. Cotton, F. S. Church, Thomas G. Congdon, J. J. Calahan, Jerome Blum, Lester Hornby, Henry Farrer, Reginald C. Cox, and Charles W. Mielatz, one of the most gifted painter-etchers, are conspicuously represented. The attraction of the show is enhanced by woodcuts in colors and black-and-white, by Bertha Lum, Bror J. Olsson Nordfeldt, Esther Mabel Crawford and Elizabeth Colwell.

The new exhibition at the Art Institute includes sculptures by Constantin Meunier, sublimates of modeling in plaster, bronze and marble. This is the collection that Miss Cornelia Sage of the Albright Galleries deserves credit for bringing to this country and which has been shown in Buffalo, Pittsburgh, N. Y., and Detroit. The spacious gallery in the Institute provides adequate space for impressive works.

Etchings are in vogue at Anderson's just now, interspersed with masterpieces of modern English and French art. Alex Haig, Lee Hankey, Seymour Hayden, Alfons Lepere, Sir Frank Short and Edith M. Garner are among the etchers exemplified.

Several paintings by Paul Dougherty are featured at O'Brien's.

A small collection of Blakelock's paintings are in line at Young's, and a consignment of Middle West paintings by Bundy occupies one gallery.

In the Studios.

Harry Solomon is settled in a studio in the Fine Arts Building, where he will remain several months painting portraits of leading Chicagoans. He plans to return to his Paris studio in late Summer.

Jerome Blum has established a studio in the Biernstine Building. He is painting rather radical pictures with a definite meaning, and is classed as a "sane impressionist."

Magda Heuermann, the miniature painter, is painting still-lives, floral and fruit pieces.

Grace Gussette, a Chicago artist, who has resided in Paris the past eighteen years, has a studio in the Fine Arts building. She has just finished the portrait of Agnes Nestor, the forceful glove-maker of Chicago, appointed by President Wilson on the committee of vocational education. Another of Miss Gussette's recent portraits, is of the eminent physician and surgeon, Dr. W. A. McArthur. An exhibition of portraits by this artist will be given in Roullier's Galleries soon after Easter.

Miss Clyde Glinter Chandler, who won the commission of the \$20,000 fountain for Dallas, Texas, is executing the work in the Lorado Taft studio on the Midway. The four figures in the design symbolize the mountain, the prairie, the gulf-stream, and the gulf-cloud. These figures sway to the motion of the waves of the Gulf. The base has fruits and flowers, the cotton and the corn of the Lone Star State. Next year, this memorial will be placed near the Art Building in Dallas.

The fifth annual convention of the American Federation of Arts will convene in this city, in the Art Institute, May 21, 22 and 23. The program will be constructive and will consider the art problems of cities.

The Art Institute Alumni Association announces a series of pilgrimages to studios, including "trails" to the Midway studios, the Tree Studios, the Park Ridge group, and Hubbard Woods.

H. E. W.

BOSTON.

Boston is like other provincial cities, unappreciative of its painters (until they are dead!) or unless some one scores them, so it is not surprising that the hanging in the current Copley Hall Portrait Show, of several good examples by our best-known men, in the comparative obscurity of dim corners and obstructed byways, makes the artistic element hot under the collar. It is felt that Tarbell, one of the strongest of the local clan, in the estimation of friends and followers, has suffered most at the hands of the hanging committee.

It is pointed out that some painters are grouped or near-grouped and their work can, at least, be seen, while Mr. Tarbell's are scattered hither and yon, and one of his finest examples is hung by the entrance, where the hats of the passing throng confuse the foreground. Works by Mr. De Camp are placed in rather a dim light, a beautiful example by Howard Cushing and a luminous Benson inordinately "skied," while fragmentary Renoirs and early Mary Cassatt bravely support a vague Shannon as the "pièce de resistance" of the main wall. In the second gallery, known as Allston Hall, one of the finest Sargents is seen chastely illumined by both daylight and artificial light, while Philip Hale's interesting portrait group, H. O. Walker's big canvas and other important examples are exposed to the same complex lighting.

Miss Ball's Fine Exhibit.

Alice Worthington Ball's work, in the Copley Gallery, is above all things interesting. It is also spirited, modern and very ambitious. Evidently painted with a good deal of facility, the "first impression, that priceless asset of painters and musicians, has not been submerged in a struggle for finish," is the way "John Nutting" of the "Advertiser" sums up this painter's present exhibition. "Quarter after Ten" (illustrated in this issue), which has been shown in all the important exhibitions in the country, occupies the main wall. "Morning Coffee" is another distinctive work—"smart," modern and decidedly original. Landscapes, too, are in this collection, freshly painted, keenly "seen" and agreeably convincing.

Works by Marcel Le Jeune.

The work of Marcel Le Jeune shown in the Doll & Richards Gallery elevates the spirits of the initiated and is correspondingly depressing to the troglodytes, who prefer the megatherium scratched on the piece of bone in the good old style rather than anything more recent. Certainly these things are calculated to give a jolt to the preconceptions of the worthy and will doubtless give rise to much talk as they have already caused the effusion of much Christian ink.

In the Vose Gallery, an exhibition of paintings by John Singleton Copley, Benjamin West, Gilbert Stuart, Thomas Sully, Thomas Harding and others, will remain on view until Apr. 11.

Museum Shows Pictures.

At the Museum of Fine Arts, in the "Renaissance Court," are hung the works acquired by the museum under M. Jean Guiffrey, director, including the gifts and bequests. These make a brave showing and convince even the indifferent of the wisdom of this far-sighted connoisseur. The most important painting acquired by this organization under Mr. Guiffrey's administration is J. M. W. Turner, "Falls of the Rhine at Schaffhausen." A noteworthy specimen of the ancient examples, is the altar piece in the form of a triptych by the master of St. Severin. Thomas Gainsborough's "Portrait of John Eld" and a landscape by the same painter, with works by Claude Lorraine, Niervelt, Morland and John Sargent, are other important purchases, also the collection of Sargent watercolors and those by Edward Boit Paul Delaroche's magnificent "Portrait of the Marquise de Pastorel," "The Marriage of the Adriatic and of Venice," by Francesco Guardi. The American school has not been overlooked. There are two portraits by Gilbert Stuart, and examples of Walter Gay, William Dannat and Edmund Tarbell, Frank Benson's "Decorative Head" and "Flight of Wild Ducks," and "The Lady of Clan-Claré," by Louis Kronberg.

Abbot Graves' recent exhibition at the Vose Gallery, has been transferred to the Brockton Public Library until April 14. "It may well be called," says W. H. Downes in the "Transcript," "a collection of New England gardens and in his brief foreword to the catalog Booth Tarkington hardly exaggerates the facts in stating that Mr. Graves has made himself the master painter of flowers. One receives an impression, from these richly colored pictures, of nature's exuberance, for there are on all sides not merely generous clusters of blossoms, but superb masses, suggesting that there is no end to the supply, that there are plenty more where these came from, as the saying is. We are plunged into a jungle of flowers, a riot of bright color, in the heart of the Summer garden." John Doe.

PHILADELPHIA.

Through the efforts of Mrs. William Henry Fox, wife of the Director of the Brooklyn Museum of Art, the Association of Women Painters and Sculptors, visited the Widener collection at Lynnwood Hall, Elkins Park, and forty members of the Association came from New York on a special train in charge of Mrs. Fox. After inspecting the collection the party proceeded to the Reading Terminal for luncheon, then to the Pa. Academy by special invitation of Pres't John Frederick Lewis, to view the current exhibition. Tea followed at Miss Katherine Patton's studio, at which the Phila. members were also present. The day's program was completed by a visit to the Seventeenth Annual Exhibition of Color Work at the Plastic Club, after which the party returned to New York.

Plastic Club's Display.

At the Plastic Club's Color Show of eighty-five paintings, fifteen miniatures and six sculptures, all by women members, on to Apr. 8, one is impressed especially by the broad view the jury has taken of what constituted works worthy of being hung. It is a far cry, for instance, from the carefully-painted canvases, "Little Girl in Blue" and "Portrait Study," by Adele von H. Read, to the broadly treated and boldly impressionistic "Woods, Interior," by Helen Brinton Sharpless, and yet all are excellent works and each satisfying in its different way. Katherine Patton exhibits a poetic "Sunlight and Shadow in Polpero," and the mysterious twilight veiling "The Cliffs of Cornwall." Mary Butler is well represented by a fine bit of Irish scenery in "Carrick, County Donegal," and some capital examples of marine painting.

Of the figure painters Louise Gertrude Morrison's "Nicoline," is interesting in scheme of color. Helen K. McCarthy's "Portrait, White and Red," is also chromatic in effect of costume and lighting. Paula Himmelsbach's "Portrait of Leah," commands attention as a strong piece of the art of posing and shows the work of an experienced hand. Blanche Dillaye's "Pond at Surenna," should be mentioned as delightfully subtle in tonality and at the same time replete with qualities of color, most attractive.

A small but good exhibition of miniatures tastefully arranged in the lower Colonial Hall of the Club House adds much to the ensemble of the collection. Emily Drayton Taylor shows some beautiful work of her art in portraits of "Master Gifford A. Cochran" and "Miss M." A. M. Archambault exhibits a charming portrait of "Miss Brock" and of "Miss S." A virile "Portrait Sketch," by Beatrice Benton, is the most interesting of the few sculptures shown.

The Academy Fellowship Prize of \$100 has been awarded by vote of the active members, to Fred Wagner, for his picture entitled "Snow and Ice," now in the current exhibition.

Some Minor Shows.

An exhibition of paintings by Everett L. and Maude D. Bryant on at the Sketch Club, to Apr. 10, contains only twenty-

three canvases; some of these are very remarkable examples of employment of pure color in spots in the attainment of vibrant effects. The subjects chosen for the most part are flowers or still life and it must be confessed that they are tremendously successful bits of bravura painting, somewhat in the manner of the "pointillists," and yet not so much so as to be unintelligible. As a gorgeous feast of color these works are certainly unique.

The Pa. Academy has purchased from the current 109th annual exhibition "An Apenine Village," by Marie H. Sparks, and "Rose Color, Scarlet and Black," by F. G. Carpenter.

The exhibition of caricatures, the "Salon pour rire," of the Academy show, has drawn hilarious crowds, who apparently feel that their own judgment of some of the works exposed in the gallery is supported by others who probably are more competent by training as students.

Eugène Castello.

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END OF "A. A. A." SALE.

At the fourth and last session, March 21, of the American Art Association combination sale at the American Art Galleries, Mr. Thomas E. Kirby sold 81 works for \$10,290. Fourteen of these were resold from the previous three evenings, and their original prices being deducted from the gross results of the evening's sale, gives a grand total for 278 works sold for \$93,063.

The following is a list of the paintings bringing \$100 and over sold on the fourth and last evening, the sizes in inches, the first being the height and the second the length, the names of the buyers when obtainable and the prices.

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|--|-----|
| 211—Blum, R. F., "The Critic," 8x5½, Mr. Henry Schultheis | 125 |
| 217—Gérôme, J. L., "Femme se Tenant en Repos," 7x9, Mr. M. P. Davis | 125 |
| 220—Ostade, A. V., "The Knife Grinder," 8½x10½, Mr. T. Roberts | 210 |
| 223—Monchablon, F. J., "Village de Chatillon," 9¼x13¼, Mr. C. A. Jameson | 240 |
| 225—Richtel, L., "The Fisherman's Hut," 10½x14, Mr. George H. Fearon | 160 |
| 226—Dettl, C., "The Virtuoso," 14x8½, Mr. M. P. Davis | 325 |
| 227—Rupprecht, L., "Rare Books," 13x9½, Mr. A. H. Schmidt | 100 |
| 228—Berne-Bellecour, E. P., "The Sentinel," 14¼x10½, Philip J. Britt | 200 |
| 230—Stevens, A., "Le Bateau à Vapeur," 13¼x10½, W. W. Seaman, agt. | 300 |
| 232—Wynants, J., "Landscape With Figures," 14¼x16, Mr. Ellis | 145 |
| 234—Clays, P. J., "Dutch Fishing Boats," 12x17½, Mr. R. C. McGargle | 230 |
| 236—McCord, G. H., "October Evening," 14x19, W. W. Seaman, agt. "J. C." | 140 |
| 239—Henry, E. L., "A Chi of the Old Block," 12x16, Mr. S. M. Strassburger | 110 |
| 241—Parton, A., "Apple Blossoms," 12x17½, W. W. Seaman, agt. | 170 |
| 244—Kaemmerer, F. H., "La Modiste," 20x13, Mr. Wallace Eddinger | 110 |
| 248—Watteau (Attributed to), "Treading a Measure," 17x21, Mrs. E. R. Holter | 100 |
| 249—Dupré, J., "The Winding Road," 18x21¾, W. W. Seaman, agt. | 750 |
| 250—Jettel, E., "Dutch Landscape," 14x25, Dr. Paul Mersch | 260 |
| 250a—Rehn, F. K. M., "Marine," 22x35, Mr. F. S. Hawley | 135 |
| 251—Parton, A., "Sunlit Vale," 16¼x23, Mr. S. M. Strassburger | 290 |
| 252—Sanchez Perrier, E., "Bords de l'Oise," 16x12½, Mr. Jacob Rupprecht, Jr. | 710 |
| 254—Patel, P., "A Scene in the Italian Lake Country," 17x21, Mrs. E. O. Holter | 150 |
| 256—Troyon, C., "Foire Champêtre dans Limousin," 19x25¾, Mr. Wallace Eddinger | 200 |
| 258—Boughton, G. H., "Passing Into Shade," 24x18, Mr. George H. Fearon | 300 |
| 260—Signorini, G., "The Cardinals," 19x27½, Mr. S. G. Bayne | 700 |
| 261—Cominck, P. De, "At Her Studies," 28½x17½, Mr. M. P. Davis | 160 |
| 262—Friedl, A. De, "Devotion," 26x20, Mr. Clarke | 110 |
| 263—Munier, E., "Cherries Ripe," 29x23½, Mr. T. F. Crowley | 290 |
| 265—Metz, L. De, "The Nursery," 24x31, Mr. Franklin | 110 |
| 266—Cropsey, J. F., "Landscape With Brook," 28x20, W. H. Peck | 100 |
| 269—Delort, C. E., "Catching Butterflies," 26x36½, Mr. Franklin | 230 |
| 270—Geselschap, E., "A Musical Evening," 32½x25½, Mr. T. F. Crowley | 105 |
| 272—Richter, E., "Gallery of the Louvre," 39x31½, Mr. E. H. M. Green | 150 |
| 274—Hart, J. M., "The Meadow Oak," Mr. Henry Schultheis | 430 |
| 275—Picknell, W. L., "Deserted," 33½x43½, Holland Galleries | 105 |
| 276—Hondecoeter, M., "Birds of the Farmyard," 69½x68½, Mrs. E. O. Holter | 300 |
| 39—Achenbach, A., "Lake in Switzerland," 23x18½, Mr. George A. Rupprecht | 205 |
| 49—Graham, P., "Scottish Cattle," 20x30, Mr. J. J. Campbell | 180 |

86—Meyer, von Bremen, "Mother and Child," 10x12 200
140—Cropsey, J. T., "Passing Shower," 27x32, Mr. D. C. Rouss 125
Total of Fourth and Last Night.....\$10,290
First Three Nights.....82,915
Deducted for Pictures Resold on Last Night from Other Sessions.....142
Grand Total of Sale.....\$93,063

Countess von Zeuner Collection.

At the Anderson Galleries, Madison Ave. at 40 St., will be placed on view today, to be sold in eight sessions beginning the afternoon of Apr. 6, continuing on the afternoons and evenings of Apr. 7 and 8, and the afternoons of Apr. 9, 10 and 11, the collection of 1503 art objects formed by the late Countess von Zeuner of Berlin. There are Dresden and Sèvres porcelains, Austrian crystal, ivory miniatures, boxes, portrait silhouettes, Napoleon medallions, reliquaries, Battersea enamels, combs and empire crowns, antique Limoges enamels, jewelry, antique prints, pen and sepia drawings, oil and watercolor paintings, antique, Spanish and Italian vestments, church banners, robes, squares, table covers, temple hangings, pastels, drawings and paintings by Fragonard, Boucher, Greuze, Millet, Hobbema, Rosa Bonheur, Meissonier, Isabey, Corot, Raphael, Ingres, Natoire, Charlet, Zorn, Oriental jades and carvings, Flemish tapestries, laces, fans, watches, mirrors, sanctuary lamps and antique furniture, Chinese porcelains, lacquers, reliquaries, crucifixes and book clasps.

James A. Alexander Library.

There is to be sold at the American Art Galleries on Apr. 2 and 3, afternoons and evenings, the library of the late James A. Alexander, Esq., with consignments from other sources. The Alexander books include first editions of Eugene Field, with "The Tribune Primer," the Edinburgh edition of Stevenson, publications of the Bibliophile Society and library sets of well-known authors.

Aimone Sale.

At the fourth session of the Aimone sale of antique furniture at the Anderson Galleries Mar. 19, a Chinese Chippendale sideboard, brought the top price, going to J. Graham for \$1,000.

An antique Georgian table, carved and finished in color and gold, was secured by A. Gibbons for \$305, the top price at the fifth session, Mar. 20.

The sale was concluded Mar. 21 with a session which brought the grand total up to \$59,694 for the sale.

Alexander Sale.

The sale of the collection of Americana belonging to Prof. J. H. Alexander of Baltimore in the Anderson Galleries Mar. 23-24, totalled \$1,902. The best price of the day was \$265, given for the "Indian Portraits," by Ferdinand Pettrick, secured by Mr. F. W. Norris.

Sales at Christie's.

"Peasants Taking Horses to Water," by Honore Daumier, fetched \$4,305 at a sale of pictures and drawings, Mar. 20, at which \$48,698 was realized.

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ASHBURNHAM SILVER SALE.

A special cable to the N. Y. "Times" from London says the dispersal of the Ashburnham silver treasures recently unearthed from the strong room of the bank where they had lain unheeded for more than thirty years, began at Christie's on Tuesday. Not for twelve years has such a remarkable collection of silver been offered at Christie's.

The piece de resistance was a silver salt cellar which sold for \$28,000 to Crichton Bros. The treasure, dates from Henry VII, has the London hall mark 1508, and is believed to be the earliest standing salt cellar in existence. Its height with the cover, is 12¼ inches, but it weighs only thirty ounces. The mermaid that forms the only decoration, is the badge of the Berkely family. It was expected that a much bigger price would be obtained for it, and it is regarded as a bargain at the figure at which it was sold.

The successful bidder surpassed Christie's record for a single piece of silver—\$22,500 for a James I silver-gilt cup and cover at the sale of the Plomer Ward heirlooms, Feb. 4 last.

The Crichtons also paid \$30,500 for a George I silver-gilt plain toilet service by Benjamin Pyne, 1719, engraved with the arms of Crowley impaling Gascoigne.

A pair of Charles II bottles and stoppers, pear shaped, and with slightly domed covers, dated 1675, thirteen and a half inches high, and seven and a quarter inches in diameter, maker's mark, A. M. monogram, crowned, weight 76 oz. 10 dwt., brought the high price of \$14,535.

Amor gave \$4,010 for a Charles II vase and cover, the latter surmounted by a knot formed as a melon, weighing 57 oz. 6 dwt., fourteen and a fourth inches high and nine in diameter, dated 1675, the maker's mark W. W.

Elkington obtained for \$745 a Charles II tazza dated 1667, maker's mark, T. H., and an anchor, weighing 26 ounces.

An oblong inkstand, fourteen and a half inches wide, by William Pitts and Joseph Preedy, 1794, went to Carrington for \$1,620.

The second day of the sale Mar. 25, realized \$60,845. The highest price was \$18,420 paid by Mr. Davis for a pair of George I jardinières 8¼ inches high and 9 inches wide, weighing 245 oz. 12 pwt. A George I oval wine cistern by Gabriel Sleath, 1720, weighing 667 oz., was bought by Mr. Harman for \$9,670. The Crichtons paid \$33,750 for a Charles II tazza weighing 36 oz. 3 pwt. and \$77.50 an ounce for a Queen Anne mug by George Walker, Aberdeen, weighing 5 oz. and 5 pwt.

Friends Support a Sale.

At the first session of the sale of old drawings owned by Col. Sudlow Harrison, of Kent, England, at the American Art Galleries, Wednesday evening last, Mrs. Agnes Spencer Beatty who acted as Col. Harrison's agent, and who arranged the sale, with a friend, a Mr. Guy Bolton, figured prominently among the announced buyers as did also Mr. R. Ederheimer, the "Expert," who compiled the catalog.

The total of the session was only \$4,808. Mr. Ederheimer paid the highest figure, \$450 for some black crayon drawings of heads, attributed to Boucher and Mrs. Beatty, was announced as the buyer of a black-and-white drawing from the Staats Forbès collection, attributed to Corot but more probably by Dian for \$140, certainly a record low price for a Corot drawing.

To Mr. Ederheimer went for \$200 a "Village Kirmess," by Anton Moller, and he also paid \$100 for drawings given to Gainsborough.

Two drawings by Anton Mauve went to Ederheimer for \$190, and a farmyard scene in colored chalks, by Charles Jacque, from the Forbes collection, went to Seymour Rosedale for \$190.

The result of the second and concluding session, Thursday evening, will be given next week.

Furniture and Tapestries.

At the American Art Galleries, Madison Sq., South, there will be placed on view Monday a collection of antique and modern furniture, fine old tapestries rugs and antique and modern textiles and embroideries, ceramics, glass, bronzes, plated ware, bric-a-brac and fine antique and modern rugs, which will be sold on the afternoons of Apr. 2, 3 and 4.

WORCH, OF PARIS.

The V. G. Fischer Galleries, 467 Fifth Ave., opposite the Public Library, have been leased by Worch, of Paris, which house opens next week with a remarkable exhibition of early Chinese antiques, including rare porcelains, hardstones and objets d'art. The rooms are being remodeled throughout, and will be one of the handsomest galleries in the city when finished. Of unusual interest are some fine specimens of early Buddhist stone sculptures and potteries of the Yuan and Sung periods, which will also be on view.

Mr. Eugene Glaenger, of Jacques Seligman & Co., sails for Europe today on the "Olympic."

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ly to the completion of the col-
lections of his patrons and friends
and as art expert.

New York, March 21, 1914